

SEPTEMBER, 1923

# ANTIQUES



A MINIATURE CORNER CUPBOARD  
ONLY FOUR FEET IN HEIGHT

*Price, 50 Cents*

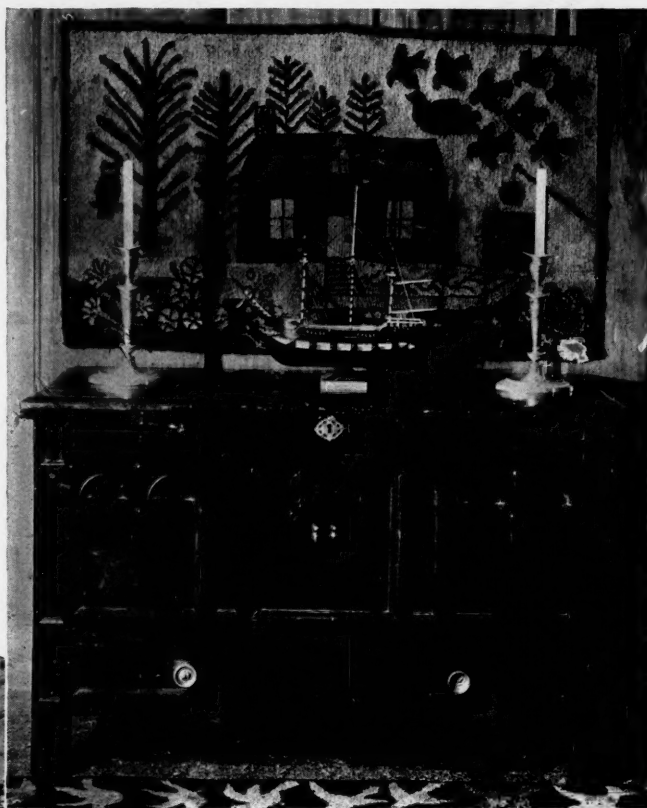
A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

## *The Village Green Shop*

occupies an old-time dwelling just off the Green at Ipswich. Its offerings of antiques are confined to carefully selected examples from known sources. Emphasized are proof pieces of early Sandwich glass and some specially noteworthy English lustre ware. Inspection is invited.



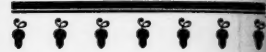
*The Village Green Shop*



*Paneled Chest (1691)*

## *The Paneled Chest*

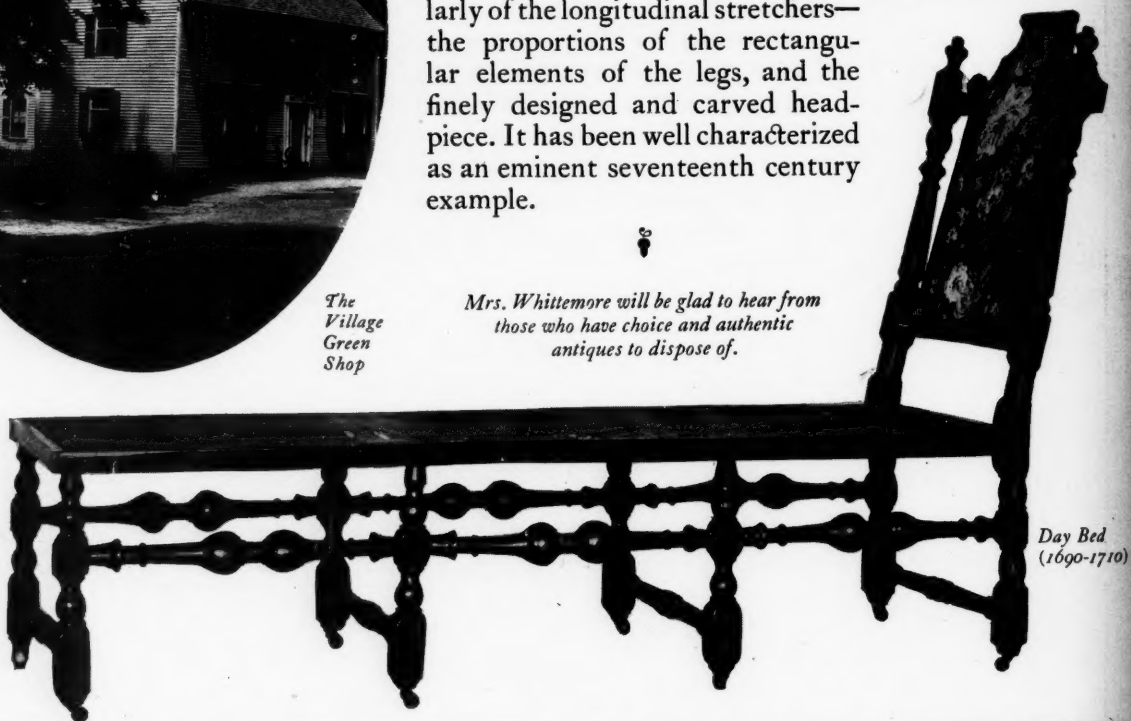
barring the brass drawer knobs and some varnish, is completely original. The paneled stiles are apparently unique, as are the form and use of the turned drops. *Material:* oak, except for top, back panel, drawer sides, and bottoms, which are of pine. *Size:* 46" long, 30" high, 21" deep.



The candlesticks are two of a set of four Sheffield pieces (c. 1780). The hooked rug delightfully depicts the homing of swallows. The ship model is recent decoration.

*The Day Bed* is of walnut. Noteworthy are the size and richness of the turnings—particularly of the longitudinal stretchers—the proportions of the rectangular elements of the legs, and the finely designed and carved head-piece. It has been well characterized as an eminent seventeenth century example.

*Mrs. Whittemore will be glad to hear from those who have choice and authentic antiques to dispose of.*



*Day Bed (1690-1710)*

# *The Village Green Shop*

GRACE S. WHITTEMORE

59 SOUTH MAIN STREET  
IPSWICH, MASSACHUSETTS







# K O O P M A N

FOR OVER FORTY YEARS  
THE *LEADING ANTIQUE HOUSE* OF  
BOSTON



ESSENTIAL to distinction in any collection of antiques is the evidence of discriminating selection with reference to established requirements.

¶ The possession of what is worth while is increasingly recognized as quite as important as the possession of what is merely authentic.

¶ To offer its clients adequate choice among superior examples has for two generations been the policy of Koopman.



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*Telephone, Haymarket 632* MASSACHUSETTS

# AUCTION SALE OF ANTIQUES

*at the Old Colonial Homestead of John Bailey*

*Hanover Four Corners, HANOVER, MASS.*

THURSDAY & FRIDAY, SEPTEMBER 6TH & 7TH, at 2 P.M. (Daylight Saving Time)

AMONG the numerous pieces of furniture to be sold are some that are very choice and worthy of special note: A block front desk with ball and claw feet, an inlaid serpentine front bureau with ball and claw feet, a satinwood swell front bureau, a curly maple highboy, a six-legged herringbone veneer highboy, a Hepplewhite diamond door secretary, a Sheraton eight-legged sofa, a Chippendale ball and claw foot armchair.

*Exhibition, September 4th and 5th*



JOHN BAILEY HOUSE :: Hanover Four Corners

WITH this collection will be sold a number of choice hooked rugs, including two art squares, one runner and some fine historical china, brass, pewter and glass.

The John Bailey House itself will be placed on public sale. Built in 1773, it was occupied for a great many years by John Bailey known to history as a clockmaker and the inventor of the first iron sink. It is beautifully located on the old Plymouth Coach Road.

I consider this the most important auction sale of the season and I wish to invite the public and my friends to be present and to avail themselves of some of the choice offers.

CHARLES H. SEAVEY, AUCTIONEER, 51 Mt. Auburn St., Cambridge, Mass.



## RARE ANTIQUE FURNITURE

In connection with this place, there will also be sold many choice examples of original antiques, including a complete Hepplewhite dining-room set of table, sideboard and six armchairs; Chippendale ball and claw carved lowboy; mirrors, chairs and other rare pieces.

rooms, bathrooms, and three servants' rooms.  
About six acres of land. New four-car heated garage with billiard room and chauffeur's apartment. Large tool house, wonderful shade trees.

*Offered for sale*

## Fine Old Colonial Homestead

*The Colonel Alexander Field Place*

*Located on Longmeadow Street  
LONGMEADOW, MASS.*

*(Main Highway between Springfield and Hartford)*

Built in 1795;—one of the finest examples of Colonial architecture in New England. Mantels, panelings, mouldings, wooden shutters, and doorways are original. Eight fireplaces.

On the first floor; two large living rooms and library, dining-room, and butler's pantry, lavatory, kitchen and servants' dining-room.

On the second; four masters' bed-

Address: MRS. FLORENCE M. RUSSELL, 280 Longmeadow Street, Longmeadow, Mass. (Telephone RIVER 4149)

## What Are Your Collecting Interests?



NO matter what your particular interest is, we can fill it from our extraordinarily large collection of antiques. We have two houses and one large showroom overflowing with a variety of ordinary and choice old New England furniture, glass, china, pottery.

Collectors and those interested in antiques from a house-furnishing point of view will find here an assortment that makes further shopping unnecessary.

Write us your wants or call.

**FLAYDERMAN & KAUFMANN**

65, 67 and 68 Charles Street : : : BOSTON, MASS.

## MASSACHUSETTS BEAUTIFUL

*A WALLACE NUTTING Book with about three hundred pictures*

(ALL THAT THE COVERS WILL HOLD)

THIS book contains hundreds of references to quaint Massachusetts houses and a large number of sketches of the same, both within and without, together with Massachusetts landscapes, all done in beautiful duo-tone ink by the best

printers in the country. A perfect gift book, travel book, auld lang syne book, picture book, library book, \$4.00 postpaid.

We also issue *Vermont Beautiful, Connecticut Beautiful, Furniture of the Pilgrim Century, etc.*

OLD AMERICA COMPANY :: :: Framingham, Massachusetts

## One Success Leads to Another

A year ago we announced the enlargement of our WEBSTER PLACE ANTIQUE SHOP & TEA ROOM at Franklin, N. H.

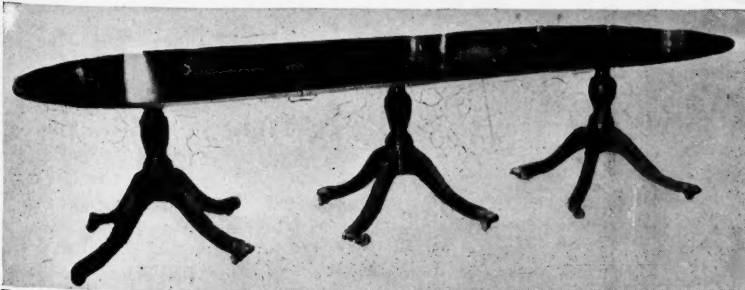
On July first we announced the opening of a new shop

at HAMPTON FALLS, N. H.

*on the Lafayette Road*

THE WEBSTER PLACE ANTIQUE SHOP & TEA ROOM will continue to serve luncheon, tea, dinner, and to offer an attractive line of antiques (*on the Daniel Webster Highway at Franklin, N.H.*)

CLYDE C. BROWN, Proprietor.



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DUNCAN PHYFE period.

Built of mahogany and in original condition without refinish of any kind. Width, 60 inches; length, 10 feet 6 inches. Reducible by removal of one section.

Price of this table on application. Ask likewise concerning other furniture, jewelry, firearms, and all antiques.

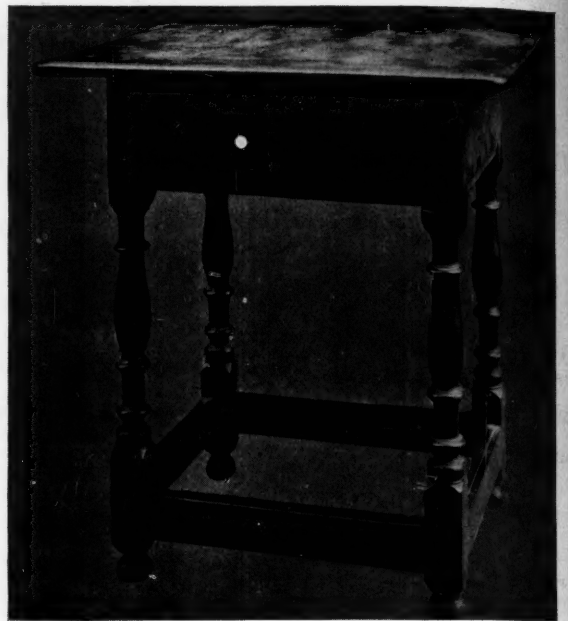


# I. SACK

85 Charles Street

B O S T O N

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of the Finest of  
old New England  
Furniture*



EARLY AMERICAN ♣ *Martha de Haas Reeves*  
TURNED TABLE ♣ 1807 RANSTEAD STREET  
In fine original condition. ♣ Philadelphia, Pa.



COLLECTION OF OLD SILVER PORRINGERS

THIS month featuring 5 old silver porringers. Most of them are unmarked. One is signed "Burr." They are in very good condition.

Price, \$150 for single piece or \$600 for the collection.

*The Providence Antique Co.*

728 WESTMINSTER STREET

Providence, R. I.

# GEORGE W. REYNOLDS

1742 M STREET, N.W.

Washington, D. C.



*A number of fine  
old grandfather  
clocks are now on  
hand.*



*Inspection invited*





A glimpse of Kirkside, with furnishings from THE OLD HALL, illustrates the distinction which even a few examples of antique furniture may impart to spacious surroundings.

KATHERINE N. LORING  
WAYLAND, MASS.

*Offerings of genuine antiques for sale will always be gladly considered*

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### *Early American Antiques*

Colonial furniture for  
American homes

Several museum pieces

An emerald green Sandwich  
glass vase and three of  
sapphire blue

Some of the rarer N. Currier prints

*A Good Antique Is A Good Investment!*

### *"The Stepping Stone"*



STOP AT THE SIGN OF THE SHIP

ANYONE who has read about the "Stepping Stone" can't help realizing that it is a great deal more than just a shop where antiques are sold. Likewise it is a great deal more than romantic atmosphere and venerable charm. Collectors have traveled hundreds of miles to see the place and no one of them has regretted the trip. When you are in or near New Haven plan to visit it.

Here are some suggestions from the things at hand.

SHIP LAMPS, for porch, doorway or vestibule.

PINE CHEST ON FRAME, and many other chests besides.

DAINTY PINE CANDLE STANDS, for chair or bedside lamp.

SET OF six SPANISH CHAIRS.

BEDS, high and low.

STENCILLED HITCHCOCK CHAIRS, excellent for extra chair or dining-room sets.

PRISM LAMPS.

LUSTRE, the cheerfulest china ever made.

LOWESTOFT, the most dignified.

MIRRORS, many kinds to reflect many moods.

A SHERATON SIDEBOARD.

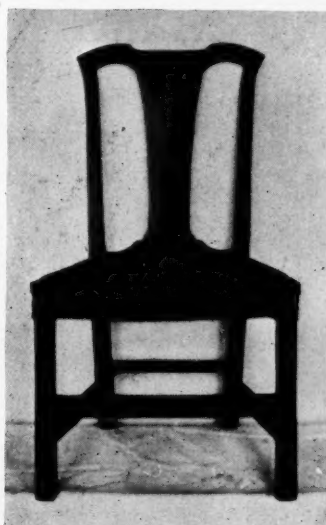
A SCHOOLMASTER'S PINE DESK.

*And please remember that the "STEPPING STONE" is known from coast to coast for its hospitality to lovers of antiques, whether they call by letter or in person.*

MARIE GOVIN ARMSTRONG

277 ELM STREET :: WEST HAVEN, CONN.

7 minutes from New Haven Station



SIDE CHAIR

(one of a pair)

### *Reminiscent of Queen Anne*

MADE of walnut, these chairs display the conservative design of the Middle Colonies, the back showing transition from the Queen Anne era, while seat and legs are Georgian. Very unusual examples.

WILBUR H. HAGGETT

6 NORTH STREET

Salem, Mass.

# BURNHAM'S CHATS *with* COLLECTORS

## X.—ANTIQUES WORTH KNOWING

A GOOD many persons are still trying to harmonize modern factory carpets with old-time furniture. But it can't be done.

A plain hardwood floor is the best starting point. If it is soft wood, paint it; or else cover it with a neutral druggett.

On such a background dispose a number of hooked rugs whose colors answer those of your draperies and upholstery. Good ones will give an effect as rich as that produced by antique orientals, and more harmonious.

For more informal schemes, particularly in bedrooms, combination dining-rooms, and in any room of simple cottage type, try braided rugs. They may be had in any dimension,—from foot-stool size to full floor measurement. Whichever the requirement and whatever the

decorative scheme, my stock of rugs is unsurpassed anywhere in the world both in quality and in variety of design and color.

And I can show antique furniture, glass, pottery, metal wares to qualify with my rugs. There is, for example, a notable Sheraton secretary; one of the best to be found in America today. Ask to see it; for I don't show it to everybody. Ask, too, concerning my Goddard chest on chest.

And to the seeker after fine silver I am offering a notable communion service made by early Colonial silversmiths. This is fully described in *ANTIQUES* for July (page 6), but I am repeating the picture here.

Write me about these things; or, better, make a telephone appointment and come in person.

CONCERNING THIS SILVER PLEASE ADDRESS ME DIRECTLY.

MAKERS of  
the SILVER  
SERVICE

Benj. Burt  
(1729-1804)  
I. Foster  
(-1751-)



of the  
SOUTH  
CHURCH

Sam'l Minot  
(1732-1803)  
Thos. Dane  
(1724-1796)

COMMUNION SERVICE OF THE SOUTH CHURCH, IPSWICH, MASSACHUSETTS

Now offered for sale :: Described by E. A. Jones in *Old Silver in American Churches*, pages 227-301, Plate LXXVIII.

Founded 1747

## R. W. BURNHAM, IPSWICH, MASSACHUSETTS

TELEPHONE, 109 IPSWICH

Frequently there come to ANTIQUES mailed notices of out-of-town auctions. Usually they arrive on the day of the sale, or, at best, on the day before. Occasionally there will come notices of several auctions, all scheduled for the same date and thus in unsuspecting competition.

Those who wish to dispose of their antiques by auction

Published Monthly at 683 ATLANTIC AVENUE, Boston, Massachusetts  
Telephone, Beach 5121  
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# ANTIQUES

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should always bear in mind that ample notice is the essence of liberal attendance.

Likewise it is usually better to insert an advertisement in ANTIQUES than to depend upon one's own inadequate mailing list. An advertisement saves time and trouble, insures wide publicity, and may serve in avoiding a costly conflict in dates.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.  
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## Home Again!

Back from the Mountains, Shore, or Foreign Lands Refreshed by Glorious Summer Days out of doors

The vacationists are coming HOME!  
Back to the hearthstone we call our own,  
Back to the fireside we call HOME.

INSPIRED by the dignity and beauty of the furnishings of our own early American homes, we give ourselves the pleasure of putting them in our home, that they may grace them with their distinctive charm.

### Long Island's Famous Antique Shop

HAS SPECIALIZED IN COLLECTING EARLY AMERICAN PIECES FROM THE COUNTRY HOMES OF LONG AGO

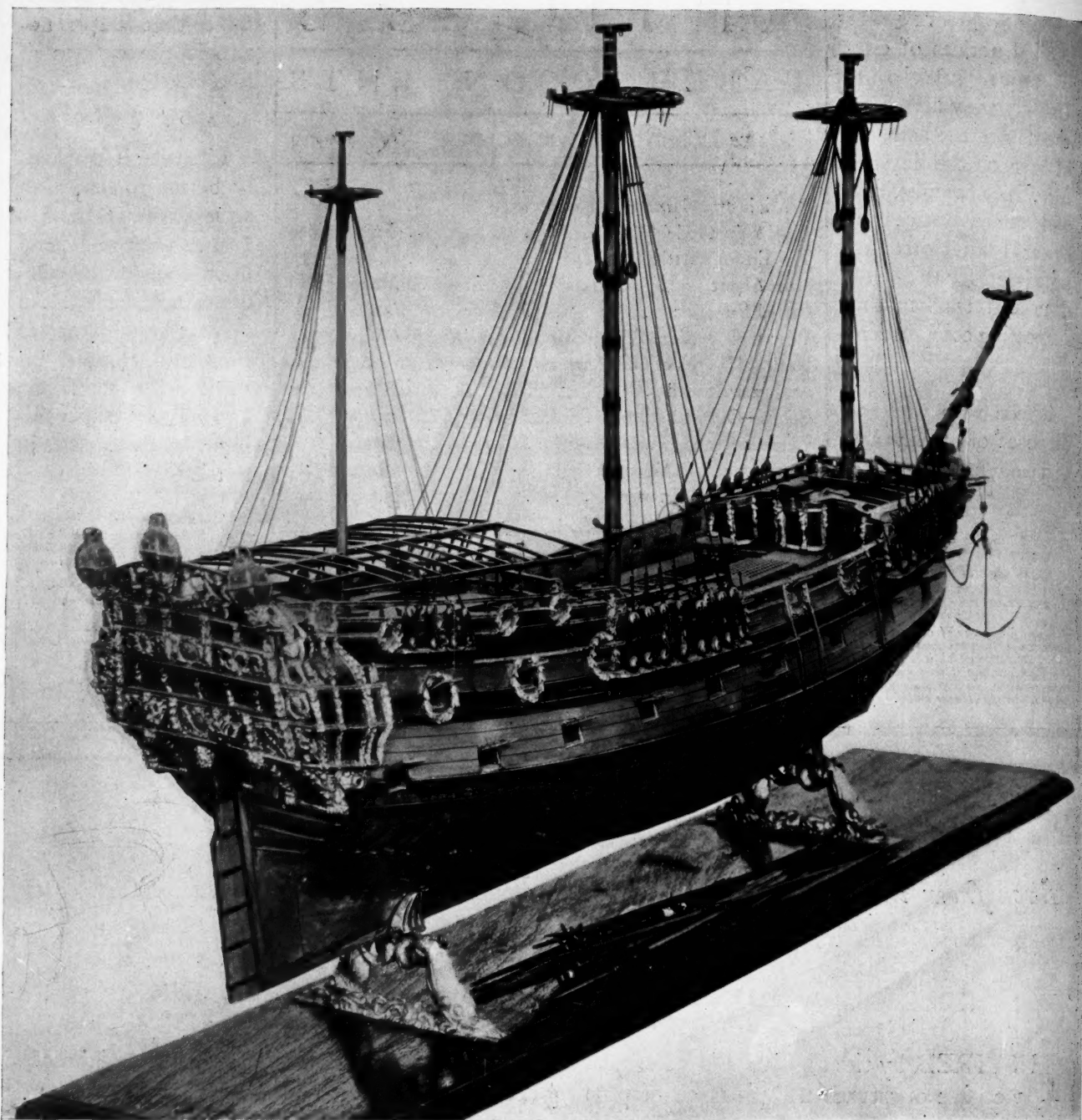
Furniture, Tables, Chairs, Settees, and Special Pieces in pine, maple, walnut and mahogany; early American Pewter, Glass and Old Pottery to grace the old pewter dresser; Hooked Rugs to "dress up" the floors; a large collection of fine Old China for the corner cupboard with a bit of lustre for color—a "whole house full of lovely old things for you."

There is a New List out. Send for it. It is worth while.

Katharine Willis, 272 Hillside Avenue, Jamaica, Long Island

Twenty minutes from Broadway, via Pennsylvania Station





ENGLISH LINE OF BATTLE SHIP MODEL (c. 1690)

Not identified, but dated by salient characteristics. (See page 126.)

Owned by Clarkson A. Collins, Jr.



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# ANTIQUES

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A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

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Volume IV

SEPTEMBER, 1923

Number 3

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## The Editor's Attic

### *Attic Peace*

THERE is need for a profound essay on corners. But unfortunately it can never be penned in the Attic. For one thing, alas, the genius is lacking; and, for another, in the Attic—in any attic—it would never do to glorify the corners at the expense of the holes, both of which spatial elements abound in all attics, where they serve as sheltering harbors for the flotsam and jetsam of submerging years.

Attic peace is precious:—peace mantled with softly-falling, quietly-enduring dust; the peace of forgotten "truths" mouldering in long dead books; the peace of bridal garments laid away—white memorials of hope cherished by disillusionment—and still exhaling the perfume of brief happiness through generations after grief has found oblivion; the peace of serene yesterdays and unvisioned to-morrows; the peace of fathomless silences made audible by furtive footings of the hidden emissaries of decay; the peace of inherited memories, which come in hours of remoteness and drug the spirit like music heard in slumber. Such peace is the inalienable heritage of all attics, and may not thoughtlessly be endangered by planting jealous thoughts where none before have sprouted.

### *An Analysis of Corners*

THE Editor's Attic, of course, offers partial exception. It enjoys no heritage of peace. But on the other hand it is possessed of many corners—and multitudinous holes, sufficient, all told, to offer measurable compensation for numerous inadequacies in other directions. There are, however, corners and corners. Downstairs corners have no inevitable kinship with holes. Hence they may be approached more or less irrelevantly and subjected to analysis and discussion without fear—and, assuredly, without favor.

Apparently a corner is the result of a collision of directions and the impossibility of subsequent disentanglement. It constitutes an uncompromising angle with no outlet for him who pursues one course, and no inlet for him who travels another. Thus develops the extraordinary phenomenon of all corners: looked into, they threaten; looked out of, they encourage. There are few more humiliating punishments than that of being obliged to stand facing the

blind vacancy of a corner—vividly aware, the while, of ribald gesticulation and simulated attack projected at one's defenceless rear. And, on the other hand, what confidence it breeds to face the world from a corner, secure in the knowledge of flanks well guarded against surprise.

### *Corner Annotations*

ALL in all, it appears to be this protective quality of corners which, down the course of ages, has most strongly impressed the imagination of mankind, until, by association, all kinds of corner furnishings have come to be endowed with a special halo of sentiment or of romance. The suggestion of the term "corner bookstore" is that of snug inward quality rather than of outward location—as was that of the corner saloon of fragrant memory. A corner chair implies—in name at least—invitingness beyond that of all other chairs; and as for cupboards, what soulful antiquarian would consider any but the corner kind; albeit innumerable wall cupboards, free and un-cornered, graced the dwellings of our ancestors.

### *A Corner Cupboard*

BUT it is not entirely in deference to traditional prejudice that a corner cupboard has been selected to grace the cover of ANTIQUES for this month. Just as a cupboard it deserves special mention; for whereas its excellent adjustment of parts gives it—in photographic reproduction—the appearance of a full-fledged piece of furniture, it really qualifies in the midget class, boasting a height, over all, of but forty-seven inches and a width of twenty-seven. It may once have been part of the equipment of a child's play room; it may have been constructed to fit some uncommonly low-posted corner. But, whatever the facts of its origin, this diminutive pine cupboard possesses an unusual charm, due in part to intrinsically good design, in part to dimensional exquisiteness. It comes from central Maryland, a section concerning whose cabinet work and cabinet workers ANTIQUES would like to have far more authentic information than any just now available. For the photograph and permission to reproduce it, acknowledgment is due to the cupboard's present owner, Mrs. Breckenridge Long of Washington, D. C.

## More Lustred Fame

THE subjoined letter tells its own story. While the spheroidal Jackson pitcher seems to be rare, it is, evidently, far from being unique. Meanwhile Francis D. Brinton of Westchester, Pennsylvania, reports the discovery—actually on a pantry shelf not more than two miles from his home—of a Jackson pitcher of the conical type, in all respects like the one reported by him in *ANTIQUES* for June,\* save for the fact that the recent find is six inches high as against six and three quarters for the other. But to return to the letter. Here it is:

"DEAR ANTIQUES:—

"It was with considerable interest that I read the description of the Jackson lustre jug belonging to Mrs. Cornwall, in the April number of *ANTIQUES*.

"Three years ago, while spending a hurried vacation in West Virginia, I had the luck to discover a similar specimen. I had chanced to meet a Mrs. W—, who, learning of my interest in ceramics, asked me to help her classify a large and sprawling collection of Staffordshire. While sorting the pieces, I spied a copper lustre pitcher in an upper cupboard. Being interested then, as I am now, in writing at some time a comprehensive treatise on English lustre, I asked permission to examine it. She assented, and apologizing for the dust—always a mark of the impeccable housewife—handed it down to me. Its handle lay broken in the bottom of the jug; its mended spout showed prior amputation, but these discrepancies faded into shadows when I noted the portrait of Jackson, set in panels on each side. Being familiar with the Cornwallis jug I immediately connected the two. Her specimen was identical with the one Mrs. Cornwall described.

"The owner, who was rather an enthusiastic and ardent annexer than a scholarly or consistent collector, could tell me little of its origin. She had inherited the jug from an aunt, who, in turn, once claimed to have purchased it from an old negro mammy. The garrulous old negress had told the relative a fascinating story: that it had come by a winding route from the Jackson family; that there had been a pair made for a special order, and that she could remember them on the mantel. In all this romantic history Mrs. W— believed. She was more interested in charming fiction than in scientific fact, and when I was inclined to scoff at the divine origin of the jug, she was displeased. When I offered to purchase the piece, she steadfastly refused. In vain I argued and pleaded, but she remained unmoved. At length I gave up.

"During the rest of my short visit I tried again and again to buy it, but with no success. When I returned home I wrote several times and received no reply. The hasty notes I took at the time are all that I have. Recently, inspired by Mrs. Cornwall's announcement, I have tried to get in touch with the lady, but she has moved from her earlier home, and so far I have not been able to find her.

"This long letter is merely a recital of what happened while on a pleasure trip. It adds I am afraid, little to present conjectures, but it proves, I think beyond a doubt, that at least one Jackson jug was found in this country.

"Yours very sincerely,

DANIEL CATTON RICH."

## Nicholas Disbrowe, Joiner

INTEREST in American seventeenth century oak chests decorated with designs in the so-called tulip and sunflower pattern will be intensified by a recent important discovery made by Luke Vincent Lockwood and published by him in the *Bulletin* of the Metropolitan Museum of Art.†

According to Mr. Lockwood's account—which is fully illustrated—there has, within a few months, come into his

possession a New England two-drawer chest, bearing on the back of one of the drawers the inscription:—

"Mary Allyns Chistt Cutte and Joyned by  
Nich. Disbrowe"

Mary Allyn, it appears, was the daughter of Colonel John Allyn, secretary of the Connecticut Colony. She was born in Hartford. At twenty-nine years of age, in 1686, she married. In all likelihood, this piece of furniture "cutte and joyned" by the local maker, had, for some years previous, constituted her dower or hope chest.

Nicholas Disbrowe, Mr. Lockwood further informs us, was born, quite probably, in Walden, Essex County, England, in 1612 or 1613, the son of a joiner. Record of him in this country goes back to 1639. He died at Hartford in 1683. Having offered these results of a thorough-going piece of research, Mr. Lockwood discusses the pattern of this signed Disbrowe chest in connection with the authorship of other and similar examples.

Besides being an excellent workman in the mechanics of his trade, Disbrowe appears to have been extremely ingenious in the manipulation of a flowing palmette pattern, which, in his hands, becomes identified with the tulip. He used it with exact and finished artistry in the stiles and rails of this and other chests of his making. For panels and drawer fronts he very cleverly varied the motif, so as to produce a slightly angular pattern that offered adequate relief to the curves of the bordering design.

The chest discovered and owned by Mr. Lockwood has, in its aspect, much in common with the so-called Hadley chests. Yet it is sufficiently different to render unlikely any confusion between them. Disbrowe's progression seems to have been from the chest with "all-over decoration" to the more formalized type showing sunflower and tulip designs in well framed panels; rails, plain or reeded, and stiles, drawer fronts and upper side panels decorated with applied ornament.

Not all such chests are to be attributed to Disbrowe, however. Malcolm A. Norton, of Hartford, owns a tulip chest dated 1704. Disbrowe, it will be remembered, died in 1683. Yet this dated chest displays close similarity to his style. Perhaps Mr. Norton's idea that the sunflower chests are the work of father and son may here find a measure of substantiation sufficient to justify more extended investigation concerning the family.\*

Pointing out the likeness between the earlier type of Disbrowe chest and the Hadley chest, Mr. Lockwood suggests that, while the two types imply different designers, yet the maker of the Hadley chests must have been at least familiar with Disbrowe's work. In default of knowledge of a common source from which Disbrowe and he whom we may call the "Master of Hadley" may have derived their designs, this conclusion admits of no questioning. The relationship between the products of these two men appears closer than any relationships which may readily be established with English or Continental prototypes.

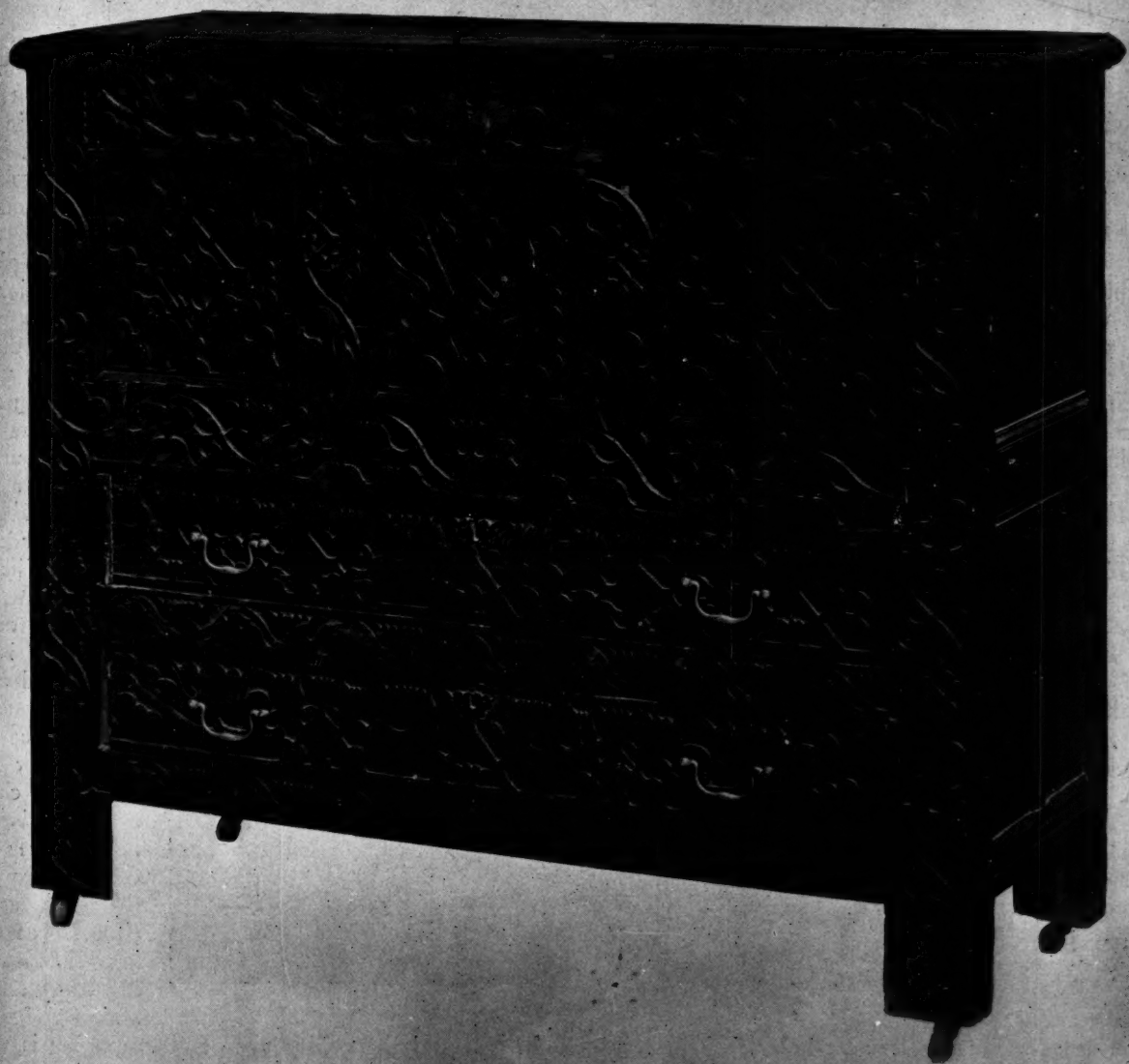
Students of early American furniture should read Mr. Lockwood's own account in the *Metropolitan Bulletin*. Through his personal courtesy, however, *ANTIQUES* is able to offer an excellent picture of the signed Disbrowe chest.

\*Vol. III, p. 257.

†May, 1923. Vol. XVIII, No. 5, p. 118.

\*See *ANTIQUES*, Vol. II, p. 77.





This inscription on the back of a drawer of the chest here illustrated identifies an important group of early American furniture. Except for the substitution of brass handles for the original wooden peg knobs and the application of casters, the piece has suffered few indignities during an existence of nearly two and one-half centuries. Owned by Luke Vincent Lockwood.

*Mary Ablym Christo Cuthe and  
joyned by Nich. Disbrowe*

## How About Waterford Glass?

By N. HUDSON MOORE

ANTIQUE GLASS of every description is being sought by collectors; yet there is nothing so difficult to judge or so elusive to define. The reason for this is simple. The glass-makers, cutters, and workers in all branches were a roving lot. They went from one part of the country to another, carrying with them their individual technique and often their patterns of decoration. This was particularly true of the glass-workers of Great Britain and Ireland. In this connection it is amusing to note that the motto of the Cork Glass Cutters' Society was, "A pleasant road, and cheerful welcome to every tramp."

During the last few years an immense amount of old glass has come to America from abroad. Much of it is from old English families who have been obliged, on account of the war, to sell their possessions. But it is unfortunate that some of the glass coming this way has been forged, and skillfully prepared for the unwary. The detection of forged glass is not easy, even for the most expert. Yet old glass has a different tint and less brilliancy than the new. New glass is buffed and shiny, which the old glass never was. The new forged glass has a regularity of cutting which the old, a hand product, entirely lacked. The bottom of a piece of old glass which has been used is almost like ground glass in appearance. It is true that many forged pieces have somewhat this same appearance, due to the use of sand paper and pumice stone, but the separate scratches show; the abrasion does not look like even wear, and it feels rough.

A wealth of legend has grown up about Waterford glass, the most famous of all Irish glass. You will constantly hear the statement that "real" Waterford glass can always be told because it has a blue tint owing to the presence of lead. Mr. Dudley Westropp, most noted expert on this subject, and for many years connected with the National Museum of Ireland says in his work, *Irish Glass*: "With the exception of a few drawings of some of the patterns used at the Waterford glass-house, no others belonging to Irish glass works are known to exist." As a result of his studies, Mr. Westropp has been able to point out that Waterford glass does not exhibit the blue tint hitherto

ascribed to it. This, in itself, stamped as doubtful hundreds of pieces that had been accepted as genuine Waterford. He also says: "If all the alleged Waterford glass in existence today were genuine, despite the output of the factory and allowing for the amount that has been broken, it would have taken probably two or three glass-houses to produce it."

A terrible excise duty was imposed on English glass in 1746, and so many and vexatious were the restrictions surrounding its manufacture that it is a wonder that the industry survived. It was, however, not until 1825 that the

excise duty was introduced into Ireland, where there were flourishing glassworks at Cork, Belfast, Dublin and Waterford. The duty was imposed on the molten glass in the crucibles, "metal" it was called, and on unfinished goods. So soon as the glass-maker got these out of the clutches of the excise man, he started in to decorate his product as much as possible, so as to sell it at sufficient profit to justify its making.



Fig. 1—PROBABLY WATERFORD (c. 1820-30)

In England the golden age of glass-making is said to have been between the years 1780 and 1810. It took just about twenty-five years to ruin this branch of industry in Ireland. Cut glass was the chief part of the Waterford output. All cut glass is, of course, easily distinguished. It is sharp to the touch, it is heavy; and antique cut glass has what I shall call a *darkling tint*. Put a piece of old glass, old cut glass I mean, and a piece of modern cut, on a white cloth side by side, and observe the difference. The old cutting was produced by pressing the glass when cold against cutting wheels revolving on spindles. Engraving on glass is the process of drawing on the glass by means of small copper wheels. Its use primarily was to add to the worth and beauty of glass vessels by means of coats of arms, crests, monograms, delicate traceries, and even inscriptions. But with the introduction of cheaper methods of producing glass, such decoration is now often used to conceal imperfect quality of the glass itself.

Although there were glass-houses early at work in this country, their product did not compare with either English or Irish glass. Along with other household articles from





Fig. 2—PROBABLY  
WATERFORD (c.  
1820-30)

abroad, such as silverware, china, furniture, came much glass; and I am sure that there is still much fine old Irish glass here, if we could but lay our hands on it.

From 1729 to 1851 glass was being made at Waterford. The early glass made there was common green glass with only a very small quantity of flint glass. It was not till after 1740 that what we know as cut glass was made in Ireland; and between 1740 and 1783, according to Mr. Westropp, no glass was made in or near Waterford.

Joseph Harris was the first manufacturer, and, later in the century (1783), George and William Penrose established a glass-house and made much glass. They sold their works, however, in 1799, to James Ramsey, Jonathan Gatchell, and Ambrose Barcroft. These men, under the firm name of Ramsey, Gatchell and Barcroft, did business together till 1811, when Jonathan Gatchell became sole owner. He continued the business till 1823, when

the firm of Gatchell and Walpole was formed. Jonathan Gatchell died in that year, but the firm continued until 1835, when it was dissolved. From 1835 to 1848 the firm name was George Gatchell and Co. In 1851 the factory was closed.

Some idea of the amount of the output may be gathered when it is known that as many as two hundred workmen were daily at work in the glass-house up to 1822, and that an equal number had been employed for thirty-six years. But the most interesting point to me

is that thousands, yes, hundreds of thousands, of pieces of Waterford glass were sent to America; that the account books of the Gatchells showed this; and that the American newspapers duly advertised it for sale.

It is curious how the history of this comparatively modern ware has faded away. It is most unusual to find any person who is sure of having this glass through inheritance.

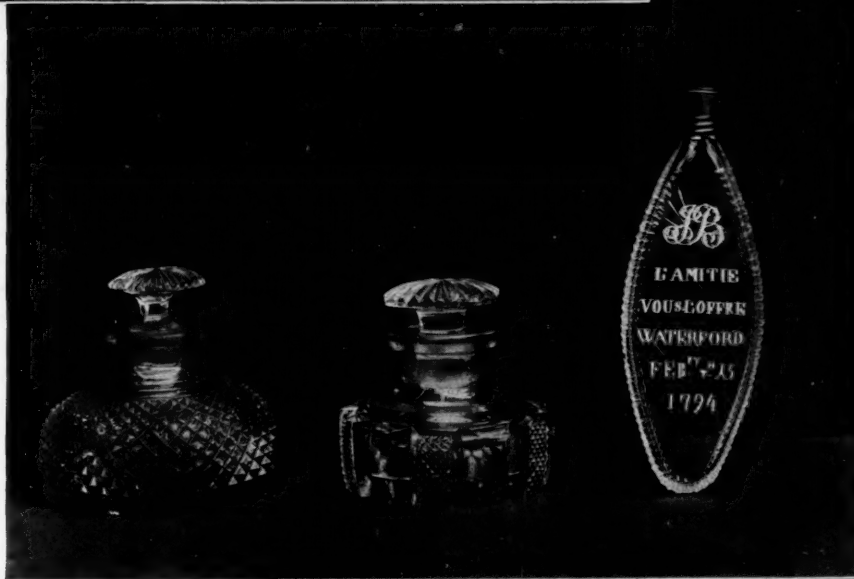


Fig. 3—WATERFORD

Observe the refinement of form and reserve in decoration of the 1794 scent bottle in comparison with the other two pieces dating 1820-1830.



Fig. 4—Left, DUBLIN OR CORK; right, PROBABLY CORK

Boat-shaped dish, eighteenth or nineteenth century. Other, early nineteenth and shows very blue metal



Fig. 5—First, WATERFORD; others CORK  
Another case of probability, with dates 1820-30.

Take, for example, the branch of lighting fixtures. As late as 1842, George Gatchell and Company announced that they made "every article made of glass for use, luxury or adornment: also chandeliers, lustres, lamps, hall bells, candelabra in bronze, ormolu, or glass. Medical establishments supplied."

Prior to 1795, that splendid old potter, Josiah Wedgwood, combined his beautiful blue and white ware in candelabra with glass for branches and prisms. I have never seen but one such candelabrum, but it is of interest to know that in October, 1921, in New York City, there were sold at auction a pair of these candelabra, listed as "Waterford," with Wedgwood bases.

Now Waterford glass is no more perishable than the old, soft paste, blue Staffordshire which was hunted out in such quantities some years ago. Indeed, when you come to special pieces, that is aside from tumblers and bottles, more care was taken of the glass than of the crockery.

As early as 1786 Waterford was sending large quantities of assorted glass to America.\* In 1793, the factory sent to New York City 36,000 drinking bottles and £290 worth of other glassware. From 1796 to 1798 Waterford sent to New York 100,382 drinking glasses and £375.10 worth of other glassware. Nor was New England left out of the importations; for, in 1805, 17,280 drinking glasses and £545.14.3 of other glassware was sent thereto. In 1811 New England absorbed another lot of drinking glasses, 69,792, and £436.18.0 worth of other glass. Up to 1822 quantities of glassware, thousands and thousands of pounds' worth, were sent to this country; but after that period the amount decreased.

Still the proportions are far from insignificant. In Mr. Westropp's book, *Irish Glass*, letters are quoted showing that, in 1819, Waterford sold thousands of pounds' worth of glass in "Charlestown," Philadelphia, New York, Halifax, Newfoundland and Quebec. In 1829, a letter from Thomas Cooke, a customer in America, asks for "£150 worth of cut glass the

same as before, but adding more pints to the decanters, more wine-glasses, about ten dozen more water crocks, six dozen finger cups, ten dozen claret glasses, and a greater proportion of small tumblers to match the water crocks; twenty pounds' worth of assorted glass, but more tumblers and less wines than before, three dozen toilet bottles of different shapes, two dozen glasses with teats for nurses to feed infants from, four dozen quart and pint squares, one dozen two-gallon large mouthed bottles with tin covers, one dozen of gallon bottles with glass covers and wide mouth for powders, three dozen quart bottles for liquids, with stoppers, one dozen quart bottles with large mouths for powders, six large globes, shape for windows or for a lamp in centre of a shop, with spangles; one large oil lamp, two small ones for counter, one dozen cruet stands with six bottles complete, and one dozen with eight bottles, but the stands to be plated."

Besides the articles mentioned here there were also made at Waterford, baskets, butter-coolers, candlesticks, cans, cream ewers, dishes, egg cups, jelly glasses, mustards, pickle jars, salts, salad bowls, smelling bottles, sugar bowls, squares, tumblers, wines and rummers, celery glasses, jugs, —all these in addition to the immense number of drinking bottles.

One of the objects of the late eighteenth, or early

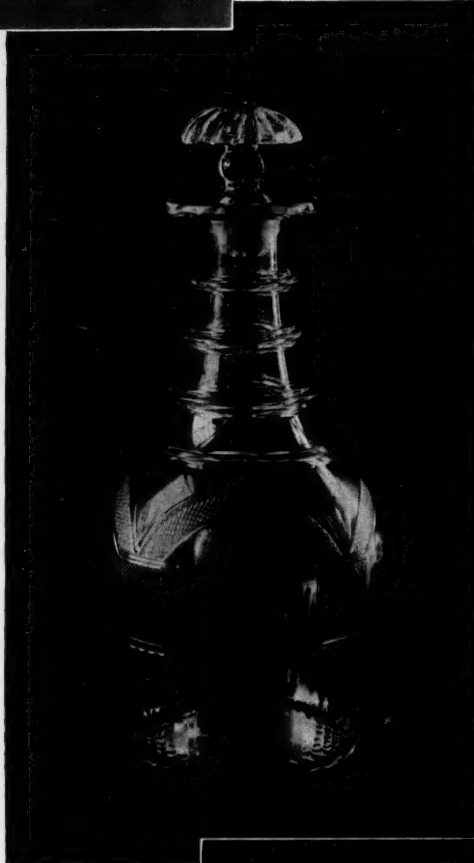


Fig. 6—WATERFORD  
Marked "Penrose." Courtesy of  
Victoria and Albert Museum.



Fig. 7—WATERFORD  
Courtesy of the Pennsylvania Museum.

\*These lists are taken from the Custom House books, which are preserved in the National Library of Ireland.

nineteenth, century which is most frequently found is the decanter. Kept with care, less frequently used than tableware, decanters escaped the breakage to which the former was liable. These early decanters are almost human documents so clearly do they depict the manners of the times. The necks are ringed, the bodies globular, and the stoppers often very decorative, but it is the rings which make the decanters interesting. There may be one, two, or three of these rings, usually with spaces between, so that fingers which were none too steady could get a good grip and not drop the decanter. These rings were of different designs; plain rounded, cut in diamonds, triangular cut, square cut, feathered, double or triple. While the body shapes of early nineteenth century decanters varied somewhat, as the years went by, they still maintained their ringed necks.

Much glass was made on order for old Irish families. More pieces than were needed to fill a set were run off, so that it would be on hand to supply loss by breakage, or to enlarge a set. This accounts for the fact that in Ireland, and in England as well, many pieces of this old glass are found entirely undecorated. It is also true that they were constantly trying to improve the color of the glass at Waterford. In 1832 Elizabeth Walpole, one of the partners in the Waterford glass works, says in a letter that a glass merchant of Exeter and Plymouth had told her that all the Irish glass he ever saw was dark colored, "but she told him she had sent for some Waterford glass so that he might see for himself." This letter is quoted in Mr. Westropp's book.

Most of the pieces used to illustrate this article came from the National Museum, Dublin, and all were labeled by the Director himself. The two jugs in Figure 1 are marked, "probably Waterford." As a rule this old glass is very heavy; it had to be, on account of the deep cutting. The edges of articles were seldom plain, but saw-toothed large or small, scalloped, fan-shaped or pointed. These two jugs are most typical of Irish glass, the one on the right showing what was called "lustre" cutting, the one on the left with thumb spots, and with step cutting on

the neck. But alas for calling them definitely Waterford!

Figure 2, labeled also "probably Waterford 1820-30," shows an unusual plain-edged piece. The bowl has a rayed cutting underneath the foot, a splendid fan-shaped edge, and the strawberry cutting within the diamonds which is so often confused with hob-nail. Mrs. Graydon Stannus, in her book on *Old Irish Glass*, says that much of the glass cutting was done outside the glass-houses by men in their own homes, who had cutting sheds;—a fact which accounts for the individuality of the work done.

One of the examples in Figure 3 speaks for itself, a charming little scent bottle: and the toilet bottles show variations of the popular diamond cutting. These are Waterford also. In Figure 4 are shown two pieces, "probably Cork," on right, and "Dublin or Cork" on the left. The piece on the left, a boat-shaped bowl, is of a design usually ascribed to Waterford. The leaf design, lightly cut, is of the eighteenth century, and the scalloped base is also an early characteristic. I have a bowl like this except the bowl is round; it is an heirloom, can be traced back to 1830, and family tradition has always called it English. But family tradition is almost as unreliable as collectors' estimates of their treasures. The other bowl in this picture, with heavy turn-over edge, is of a shape made in every Irish glass-works. Indeed, it has become the practice on the other side to call such pieces of Irish glass as cannot be distinguished—"Munster" glass. This covers the output from Cork and Waterford and perhaps Belfast, the Dublin glass having an unmistakable yellowish tint.

Irish glass is very tough, it sings with a clear note when struck, and Mrs. Stannus claims for it a softness to the touch which is entirely lacking in English glass of the same period. The presence of minute air bubbles is common. I find them in many pieces, but they are far less observable in the Irish glass than they are in English glass, particularly the colored glass. The tumblers of this period, 1820-30, preserved the very generous proportions of the earlier time, and the same decorations. In Figure 5 the smallest one, on the left, is called "probably Waterford," and



Fig. 8—WATERFORD AND WEDGWOOD  
One of a pair of elaborate candelabra mounted on a base of Wedgwood blue and white jasper. Courtesy of Shreve, Crump and Low Company.



the other two, "probably Cork." But the swag and line cutting on the middle one was very much used at Waterford and there are large services still held in private families in Ireland, which are known to have come from the Waterford glass-house and which have exactly similar cutting.

A charming decanter is shown in Figure 6. It is at the Victoria and Albert Museum, London, and is marked "Penrose." The triple rings and mushroom stopper are eighteenth-century characteristics, and it must have been made prior to 1799 when the Penrose works were sold.

In the Pennsylvania Museum of Fine Arts are the interesting pieces shown in Figure 7. Dr. Samuel Woodhouse, Jr., Acting Director, is rather inclined to follow the example of the director of the Dublin Museum and call them "probably Waterford." The tall glasses with domed bases are unusual, but knopped stems like these are seen on candle and taper sticks, which were made in quantities at Waterford. The decanter with its step and diamond cutting and ornamental stopper, also shows patterns used at Waterford.

During many years candlesticks, wall lights, candelabra, and chandeliers were made in immense numbers, both on private order and for stock, at Waterford. A peculiarity of the Waterford drops is their oval shape. Figure 8 has been used before in *ANTIQUES*, but can well be shown again. It is one of those candelabra already mentioned with Wedgwood bases and Waterford fittings. The oval drops are easily seen. Candelabra were also made with the square drops which form the chains of colored glass, either blue or amber, but are less attractive than the crystal. These lighting fixtures were made in infinite variety, for one candle or many, with drops or without, with arms or hand-bent branches, with stars, spear-heads, or crescents as top ornaments. Some of the chandeliers were eight feet long and weighed over two hundred pounds; they were made on iron rods covered with silver tubing.

General Washington, always eager and alert to adorn and beautify his home, had many of these beautiful lighting fixtures. Some of them still hang on the walls at Mount

Vernon, and there are others in the Smithsonian Institute at Washington. There must be others stowed away somewhere in this country.

In handling this old glass it is remarkable to see how sets which have come down in families vary in color. Neither are the patterns always identical. In the eighteenth century very little engraving was done on Waterford glass, and Mrs. Stannus, in her book, *Old Irish Glass*, says that this little was done by itinerant journeymen who traveled about from one glass-house to another, taking their little box of copper wheels with them. These wheels, which they used for the engraving, were so arranged that a small boy turning a crank supplied the motive power. Coats of arms, crests, initials, and even whole names were the forms of decoration used.

Mrs. Stannus also gives the name of a man who did the best gilding as John Grahl, and the date of his work as about 1786. This gilt has the merit of being wear-resisting, and will not scrape off. I have never seen any gilding on old Irish glass, and doubt if much so decorated got over here.

Every writer on old glass, and every collector as well, deplores the increasing number of fakes. Not only does the collector have to guard against the modern ones, but there are fakes, or copies, call them what you will, which go back to the days when Irish glass was in its prime. These pieces, commonly of Continental origin, were sent not over here, but into England and Ireland as well. The modern ones come from France, Germany, Belgium and Holland, and recently some have come from Bohemia, but these latter can, it is said, be distinguished by a pinkish tinge.

The only training for the collector who would guard against imposition is the constant handling of old and authentic pieces: not only the eye but the hand must be trained. Color, weight, brilliancy, imperfections to be expected, irregularities both in shape and decoration, and signs of true wear, character of the seller, and history of the piece,—well, these are some of the points to be considered by the one who would engage in the delights of collecting old glass!

NOTE.—Of the two works of reference cited by Mrs. Moore, that by Mr. Westrop is most exhaustively complete, that by Mrs. Graydon Stannus\* is most readily accessible to the collector. It has the merit of comparatively low price and of great wealth of illustration, some sixty plates showing several times that number of examples of Irish glass. The really great period of Irish glass making, Mrs. Stannus assures us, did not arrive until the second quarter of the eighteenth century. As to the color of the early product, there seem to be differences of statement, if not of vision, among various authorities. It will be observed that Mrs. Moore, quoting the word of Dudley Westrop, says that Waterford does not exhibit the blue tint hitherto ascribed to it. Mrs. Stannus speaks of its "beautiful, dark grey-blue tint." Others have observed that its color is not unlike the faintly smoky aftertaste of Scotch whiskey. Elsewhere Mrs. Stannus remarks that the "mysterious grey color" is a common characteristic of Cork, Dublin, and Waterford glass. A yellowish tinge is sometimes apparent in the glass of Cork. She ascribes to Waterford an occasional "cloudy bloom," a surface deposit which, while removable, has a way of returning.

However this tint may be described, it was first viewed as a blemish, and subsequently came to be looked upon as a desirable proof of superior lineage. Mrs. Moore makes very evident the fact that Waterford and Irish glass are *not* synonymous terms. There were many factories in Ireland. Mrs. Stannus cites: Antrim (1755-1790), Belfast (1781-1870),

\**Old Irish Glass*, by Mrs. Graydon Stannus, New York: Frederick A. Stokes Company, price \$5.00.

Cork (1783-1844), Dublin (1630-1896), Drumree (1771-1776), Newry (1790-1847), Waterford (1729-1852), Portarling (1670). For reasons which Mrs. Stannus does not state, the glass industry in Ireland died out about 1896.

Mrs. Stannus makes quite clear what, in Mrs. Moore's article, appears an almost contradictory statement; namely, that the Waterford glass houses were at work from 1729 to 1852, yet that no glass was produced from 1740 to 1783. In a note she observes that, whereas, according to official records, the Waterford glass houses were closed down from 1750 to 1780, yet that a great deal of existing glass from this period displays all the characteristics of Waterford. So many things in this world are officially dead, but unofficially alive that one is inclined to accept Mrs. Stannus' word on the subject without much further consideration.

Records of glass workers' wages in Ireland as quoted by Mrs. Stannus are interesting. Unfortunately, she does not give dates or places. Perhaps the figures would hold for all factories in Ireland during a good part of the eighteenth century; perhaps they would not.

The illustrations which follow Mrs. Stannus' text are in every way excellent, large enough for easy study, clearly photographed and sufficiently well printed. The student will quite naturally be surprised at the sheer mass of many pieces attributed to the eighteenth century, and at the light gracefulness of others attributed to the nineteenth. A chronological analysis of patterns might be really helpful, but perhaps Irish glass, like other things Irish, defies both chronology and analysis. Quite evidently it defies unreservedly dogmatic statement.—THE EDITOR.



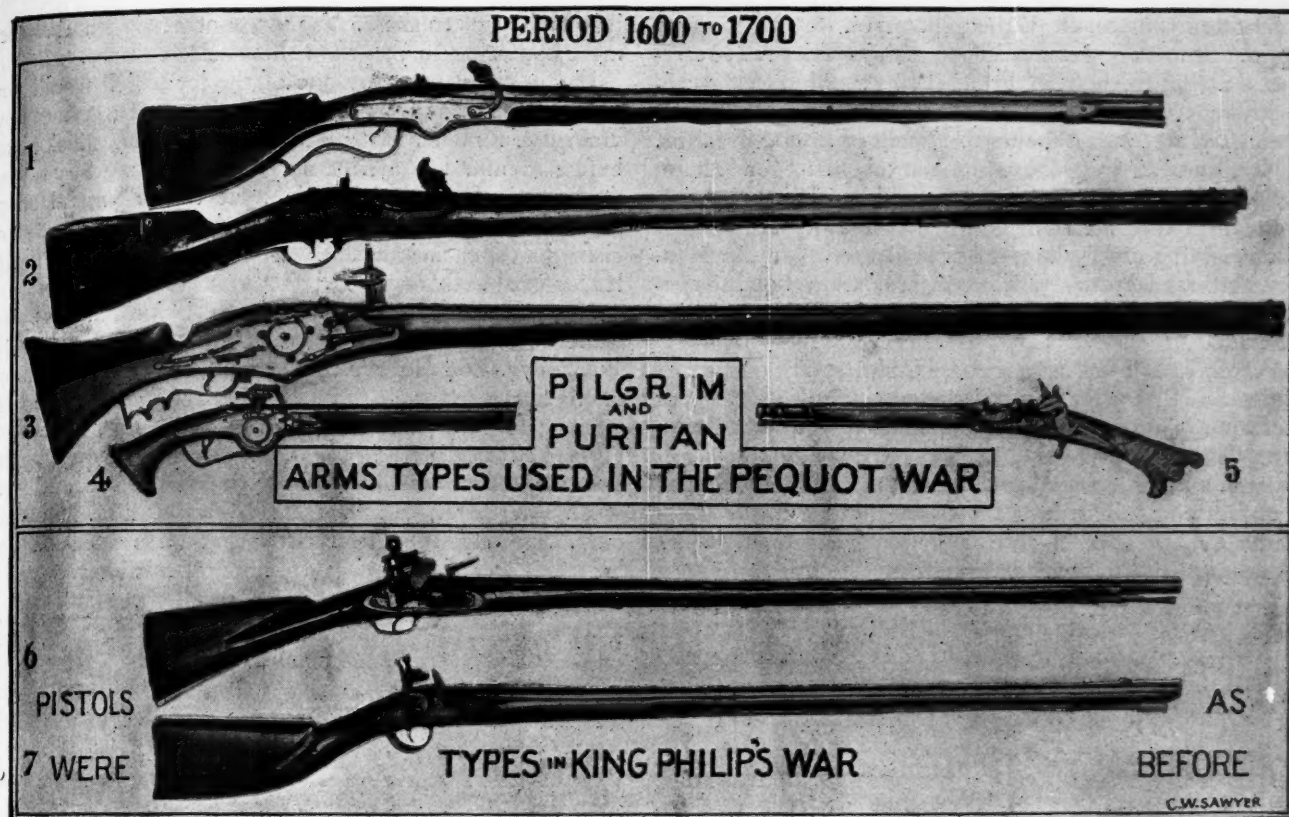


PLATE I

## Period Firearms

By CHARLES WINTHROP SAWYER

THIS is an age of hobbies. Some people have the golf hobby, some are dry-fly fishermen, some are dry without being fishermen, and more yet are "antiquers." Of all the hobbies, the luckiest recent one, except the dry hobby, is that of collecting old firearms. Literally thousands of Americans are already riding it, enjoying it, and getting into trouble in the process. But besides the avowed arms collector, there are other classes of persons who get into trouble when they try to "place" old arms; that is, try to assign to the specimen the correct period of its use.

There is, for instance, Mr. Householder—and he is legion—who seeks, for fireplace decoration, such arms as were used in this country's early wars. He inquires here, there, and everywhere, what sort of gun his ancestor used in the Pequot War. Nobody knows. Finally he buys the best-looking flintlock musket he can find. Thereafter, he proudly informs his friends that the gun is, if not the very one, then very like the one that his ancestor, Myles Standish, used in the period of 1600 odd. One day he tells this story, innocently, to an arms expert: notes the coming of a queer expression—partly tolerant and partly quizzical and sceptical: and realizes that something is wrong.

"Is it possible that I am wrong?" asks Householder.

"No, indeed," replies his friend, "you're all right, boy, it's the gun that's a bit wrong. Nothing serious, you know, old top; merely an error of wrong kind, size, shape, and a

couple of centuries of time. Want to check up? Scrape off the rust right here and you will find the maker's stamp, 'M. T. Wickham, Phila., 1831.' Fear we can't 'Myles Standish' that."

Then, besides the collectors and the householders, there is that large and unassorted class which includes historians, authors, artists, illustrators, sculptors, *et cetera*, *ad infinitum*, who are also in trouble whenever it is necessary to portray an American period-firearm. They are always making mistakes that are shameful and, sometimes, costly.

Why are American period-firearms a mystery, a joy, and a trouble? Because of the overlapping of styles of arms and periods of time: the use, at certain times, of sporting arms in war, and, at other times, of military arms for sport: the use by Americans of other nations' standardized out-period arms; and yet other mix-ups. Then, to make confusion worse confounded, as firearms have been much in use in enormous numbers for over five hundred years, there are in the neighborhood of thirty-one thousand different kinds to pick from.

Further, in seeking information, the inquirer is usually sure to question that particular individual who knows-it-all and so gets everything in a muddle. He is like the banker's clerk, Major of Ordnance in the last war, who didn't know one end of a gun from the other until he was commissioned a major, and three months later stated that he knew all about firearms.

So there you are. Or, rather, there you were. But never again. For now along comes ANTIQUES with this ready-reference treatise, which, from the thirty-one thousand odd specimens, shows thirty-one arms so individual and so typical that they are unmistakable specimens of period-firearms.

Now you can hang above the mantel-shelf your "ancestral musket" and have it right. Now, historian and artist, you can picture the right gun in the hand of the pioneer Thanksgiving turkey hunter or the Concord Minute Man. Your troubles are over. Bow, please, a low bow, to ANTIQUES, pioneering for your benefit in a new field. And then look at:

PLATE I. The upper portion illustrates the period of Myles Standish who died, at the ripe age of seventy, or thereabouts, in 1654, in spite of Indian arrows and Pilgrim guns. During his long life he had a lot of guns and still had ten when he passed away. Look at pictures, *Numbers 1, 2, 3, 4, and 5*. The arms shown are all true to the times of the Pequot War—before, and somewhat after. Myles and the other Pilgrims, and many of the Puritans, used

just such arms as these. Also many other sizes and shapes more confusing to you than these selected ones.

If you could own any one of the lot which would you rather have? The matchlock and wheellock muskets now are full of romance instead of bullets. The wheellock pistol before it came to America may have been used by one of Cromwell's Ironsides. But look at that all-metal snap-hance dag, richly shaped and elegantly chiseled and incised; just such a pistol as a warlike and well-to-do Pilgrim leader used and treasured.

Now, for a change, look at the variation in types that came between the Pequot War, 1637, and King Philip's War, 1675. You observe that the earlier, slower, and more cumbersome muskets, used by the Colonists in the first quarter century of their precarious existence, have been replaced by quicker snap-hance and flint weapons. Also take note that these arms still have *no* bands around fore-stock and barrel, but have *pinned barrels* like the earlier ones. Showing 1600 to 1700 period guns with banded barrels is one of the artists' commonest mistakes.

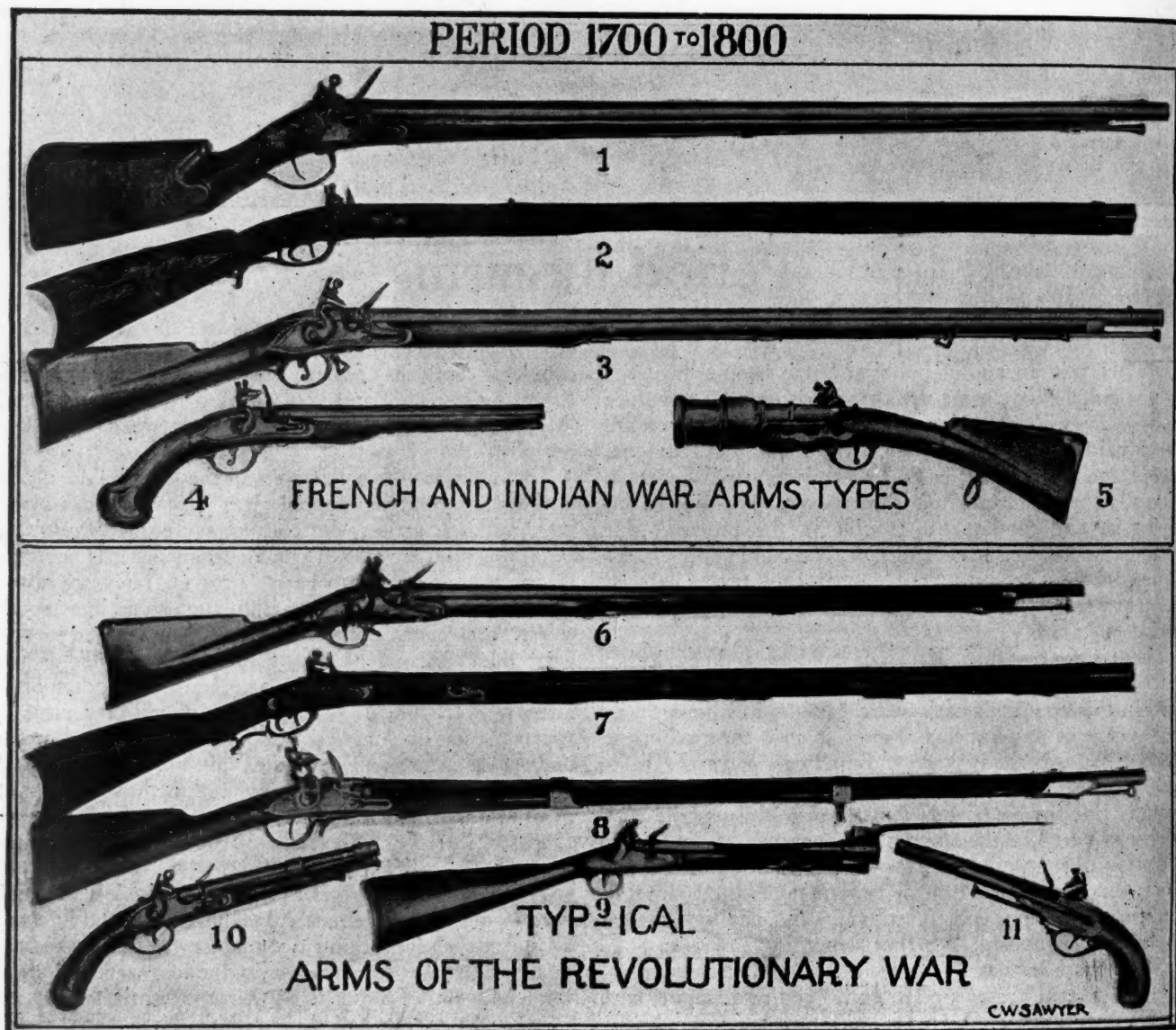


PLATE II.



PLATE II. Here we see one gun (*Number 1*) of the old type, while all the others are different. *Number 1* could have been used by King Philip himself, and again in the early eighteenth century; for a flint-lock musket was good for at least sixty years of service, if treated well and not used continually. Our Colonial ancestors who were militia soldiers under Queen Anne and King George I were mostly equipped with muskets similar to this.

*Number 2* shows the first distinctly American firearm—an early Kentucky rifle. All previous arms made in America followed European designs, but the Kentucky rifle was designed in Pennsylvania to fit the unusual conditions of pioneer life in America. Almost unmodified, it served Americans with the best of all arms for about a century. Meanwhile,

*Number 3*, the old form of Brown Bess, was the basic arm for both militia and regulars, from about 1730 until the Colonies became the United States. This was the Grenadier size, reaching from the ground to the chin of the average soldier. You can easily tell it in a picture from the smaller—light infantry—size because it has four ramrod thimbles.

*Number 4* shows the principal type of army pistol. Its bore was small at this time. Later on, pistols of somewhat similar outline were used, but they were of large bore—often three-quarters of an inch.

*Number 5* shows the grenade thrower used by Grenadiers. This sort of small cannon threw bombs at the enemy. It was considerably used during the French and Indian Wars, and was rarely used afterward, so that it is an uncommonly good representative of a period-firearm.

In arms typical of the period of the Revolutionary War we begin with two already familiar. *Number 6* shows the small Brown Bess musket, land service pattern, used by light infantry. This pattern has only three ramrod thimbles, and its length is only about four feet six and one-half inches. Both American and British soldiers were largely armed with it. In choosing a specimen of this musket for this period be careful that it has the form of cock shown in the picture: later issues had a modified lock with a reinforced-jaw cock.

*Number 7* is another Kentucky rifle with a form of butt popular in the period of the Revolution.

*Number 8* is commonly called the "Charleville Musket." This was a regulation French government arm, Model 1763, having points of superiority over the Brown Bess. It was a favorite with American soldiers of the Revolution. Quantities of these muskets were purchased, and were issued to our soldiers.

*Number 9* shows a blunderbuss. Blunderbusses, with either brass or iron barrels, with and without bayonet, with circular muzzle and elliptical muzzle, were much in use during the Revolutionary War by American privateersmen.

*Numbers 10* and *11* are French military pistols, purchased. These two types are the only ones readily recognizable as of our Revolutionary War use. *Number 10* is Model 1773; *Number 11*, Model 1777. Note the shapes, the bands on *Number 10*, the belt hook and the metal frame of *Number 11*. French government arms have the date when they were made stamped on them.

Beginning with 1800 our American soldier ancestors used arms made by our government, or for it under con-

tract by American arms makers. There is a complete absence of European arms and types among those shown on

PLATE III. *Number 1* shows the United States rifle, Model 1800; our first regulation military rifle.

*Number 2* is still another Kentucky Rifle, with a third type of butt. Ever hear of the Battle of New Orleans? Look it up: one of the deadliest one-sided battles ever fought. Kentucky rifles won it.

*Number 3* is the United States pistol, Model 1806, made at our Harper's Ferry armory, and stamped on the lock plate with the date of manufacture.

*Numbers 4* and *5* are two types of our Model 1810 pistols, one having pinned and the other banded barrel. Both of them were made under contract for the United States by S. North, of Berlin, Connecticut, and bear his stamp. You can't mistake them: there are no better War of 1812 types.

Now for the Mexican War of 1847. Of course your grandfather was in it and you have the identical sawed-off, cap-lock, muzzle-loading shotgun with two barrels, with which he habitually shot peons in the west end when they were running east, two at a lick. Put it in the ash-can. We were still in the flint-lock stage, barring an exception or two. Some of the American Expeditionary Force in 1847 were armed with

*Number 6*, the United States rifle, Model 1817. Distinguish it, in a picture, from a musket of the time by the oval patch-box cover and by the rear sling swivel attached to the curved end of the guard tang.

*Number 7*, United States rifle, Model 1819, also used in the Mexican War—and, like *Number 6*, of course, used in our earlier Indian troubles—was a breech loader, but not a metallic cartridge user. See that little spur sticking down in front of the trigger guard? Press rearward on it and up tilts the breech block for a load of powder and ball.

*Number 8* shows the United States musket, Model 1822. Identify it by the shape of the butt, the comb of which merges with the upper line of the grip. Note the rounded face of the metal parts of the lock. On our earlier muskets those surfaces were flat. This model of musket is the chief offender among period-firearms. A few years ago one was exploited as the identical gun with which Israel Putnam invaded the den of the wolf some half century before this model was made. Mr. Householder bought one as being Myles Standish's gun.

You will find this type scattered all over the country in the hands of statues of soldiers of the Revolution. An innocent ruralite will sell you one with a burnt stock as the identical musket which Joan of Arc held when she was burnt at the stake. If you are credulous enough ever to be imposed upon again with this model of musket you deserve, yourself, to be burnt at the stake.

*Number 9*, United States rifle, Model 1841. Now we have come to a real gun, sure and serviceable in any weather. Cap lock. Large brass patch-box cover. Date when it was made stamped on the lock plate. Looks a little like a later model, but observe these features and also the shape of the brass front band and you will have the right gun. Perhaps it was the only cap-lock military gun used in the 1847 War. If you must hold to cap lock for the Mexican War, put this gun where the sawed-off shotgun used to be.



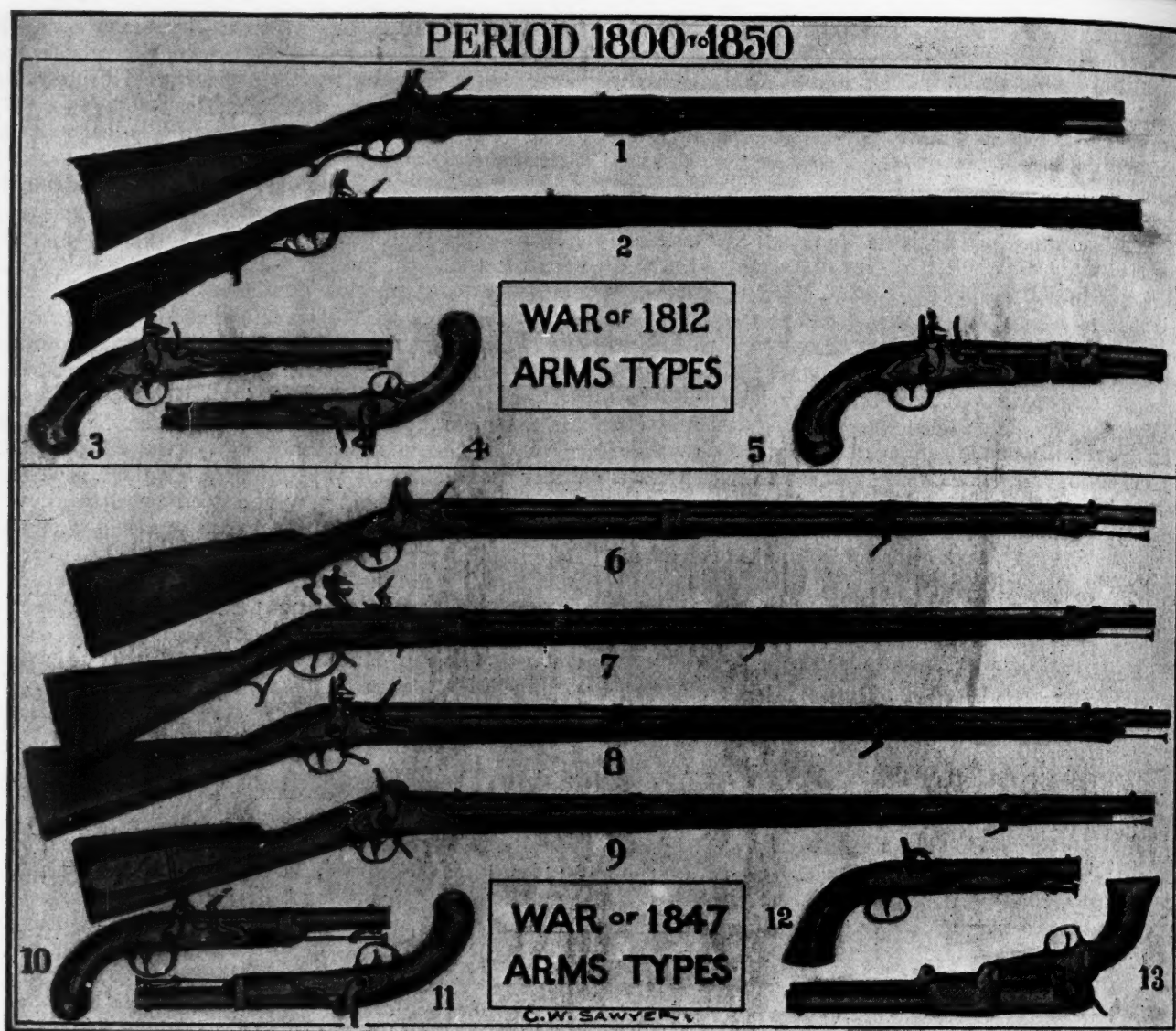


PLATE III

Number 10, United States pistol, Model 1836.

Number 11, United States pistol, Model 1842. Similar to Model 1836 in size and shape, but made cap lock instead of flintlock.

Number 12, United States pistol, Model 1843. Distinct in size and appearance from the other two; and has, also, the unusual feature of the hammer hung inside the lock plate. Some were smooth bore and some were rifled.

Number 13, United States pistol, Model 1847, marks Uncle Sam's first long stride from single shot arms to repeaters. This was our first military Colt revolver, and it marks the beginning of the Modern Period, and, therefore, the end of this ready-reference for period-firearms.

Except for fourteenthly. No bouquets are expected, but

please don't throw cabbages. Pray, pardon the lack of mention of all your favorite old guns and pistols. And sad indeed is the omission of pictures, descriptions, stories, and the glamour and romance of beautiful sporting arms. Please remember that nobody but an expert can, even after minute examination, assign to a definite period of our history all the elusive, beautiful old guns and pistols that all of us love so well. *Multum in parvo* was the counter-sign for period-firearms. If you want more, as a normal man does, go to books. And keep on collecting guns. To be healthy and wealthy and wise, be, or become, a "firearms-fan." Bear in mind that a small fortune has been offered as a prize for a receipt to end war: and think how rare these weapons will soon become!



# Private Collections of Ship Models

## Part II

By HENRY B. CULVER

IN this country, from pre-Revolutionary days, miniature ships have contributed their part to the decoration of many homes, notably those of the seamen by whom the little vessels were occasionally fashioned in the leisure hours of long voyages. But whether there was any attempt, until comparatively recent times, actually to form collections in this country seems doubtful. But of late years, many artists, appreciating the decorative value of the ship model, have begun to gather together the productions of sailormen, employing them (the models, of course, not the seamen) as decorations in their studios.

Mr. Carleton H. Chapman, the marine painter, has frequently used his collection to assist in visualizing the scenes depicted upon his canvas. Mr. Irving R. Wiles, although not a marine painter, has soothed the tedium of many a long sitting by visions of sea romance inspired by his varied and exquisite miniature examples of marine architecture, sailing before windless breezes and over waveless seas, in the delightful atmosphere of his studio.

Mr. Wiles is more than a mere collector; he is a student of naval archaeology. His library contains nearly all of the standard works on ancient ship construction, as well as copies of many of the more rare items; and as he is, himself, a skilled craftsman, he is able alike to carry out delicate repairs upon the antique ships which adorn his studio, and further to enrich it with just and exact examples. To illustrate: Mr. Wiles has built a fine scale model of a Hudson River sloop (Fig. 12). It is to be doubted whether it would ever be possible to find such a model in the open market. In this Mr. Wiles is earning for himself the thanks of ship-model posterity, because it is only in such manner that knowledge of the appearance of types now obsolete and fast disappearing can possibly be perpetuated. Mr. Wiles has also written authoritatively

upon the subject of ship models and is one of the few persons in this country fully qualified so to do.

One of the finest examples in Mr. Wiles' collection is shown in the illustration (Fig. 13). It represents an English warship of about the middle of the eighteenth century and would be classed as a fourth rate. It will be noticed that, at this date, the jib boom with a single spritsail yard

has supplanted the spritsail topmast and yard; that the beak-head has become much shortened; that the figure-head, formerly of almost any subject, has now become the typical lion; and that the hawse holes are above the main wales. The quarter galleries show the Georgian influence and all of the decoration has become simplified. The lateen form of mizzen yard has not yet been replaced by the fore and aft driver or spanker. In this example there are no bulwarks about the quarterdeck, but metal stanchions and life-lines give protection to the sides.

Studdingsail booms have made their appearance as a part of the regular equipment of the vessel; the main wale consists of a single band widened, instead of two separate narrow wales, and the sheer is much flattened. With a few exceptions, this type of warship was to persist, with slight alteration, for more than fifty years. Great skill in the execution of the rigging is shown on this little ship.

Mr. Wiles' studio also contains fine examples of the lesser objects of the marine architect's skill, such as ships, boats, pinnaces and barges. Take, for example, the charming little pinnace shown in Figure 14. Every detail has been carefully carried out with a justness of proportion which, in the illustration, gives the illusion of full size to an object not twelve inches long.

Another student, craftsman and connoisseur is Clarkson A. Collins, Jr., of New York City. He is one of those who is determined never to be satisfied with any "good enough"

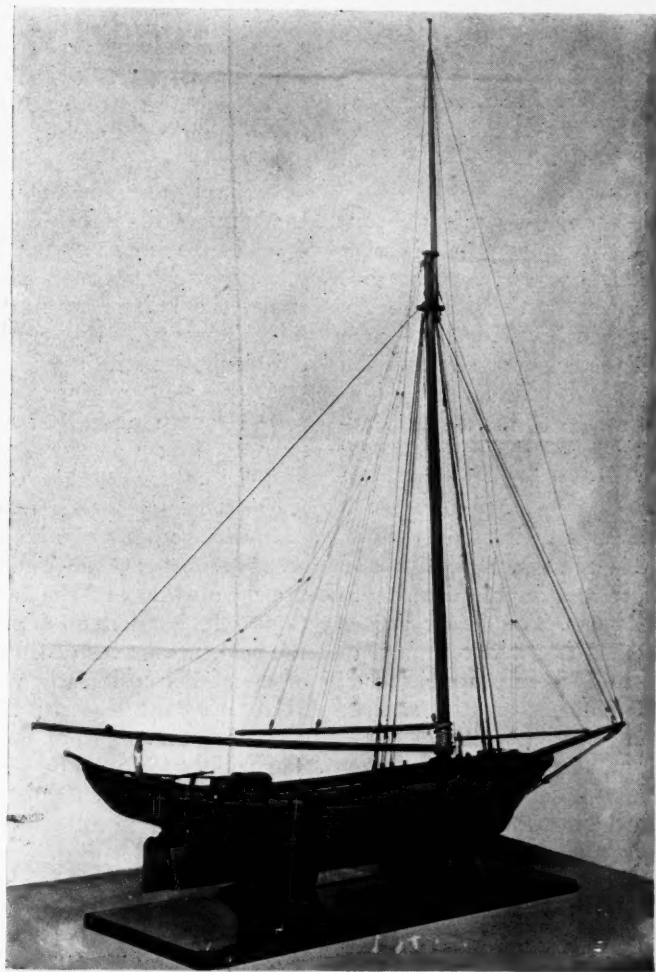


Fig. 12 — HUDSON RIVER SLOOP  
Model of a rapidly disappearing type. Constructed and owned by Irving R. Wiles.



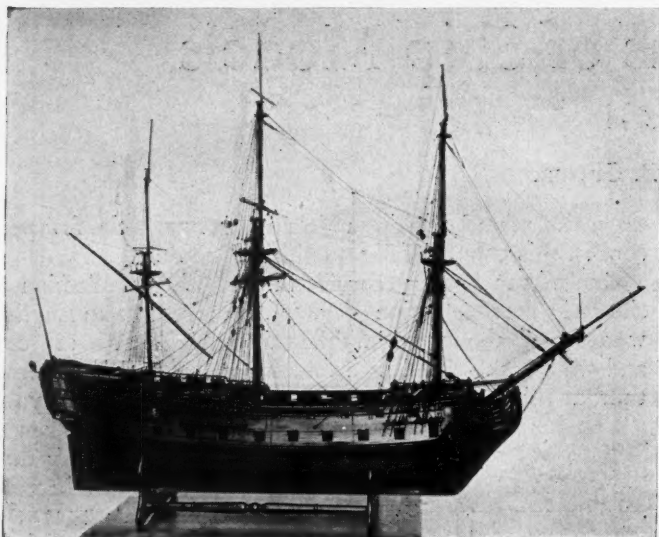


Fig. 13 — ENGLISH WARSHIP (Mid-eighteenth century)  
Illustrating important characteristics that became standard for half a century. Owned by Irving R. Wiles.

explanation of a knotty point in the rigging or in the construction of the sailing craft of by-gone days. For it must be understood that it is a comparatively rare occurrence for a truly old ship-model to come into the hands of the connoisseur-collector in apple-pie order. Objects of such extreme intricacy of detail and delicacy of construction are easily broken either in transit or by the careless handling of dealers and packers. Too often an old model, having become dilapidated in the course of time or from bad usage, is brutally attacked (the phrase is used advisedly) by the would-be restorer. Usually a latter-day sailor, with no knowledge of the usages of former times, is requisitioned for the perpetration of this outrage. His heavy and ignorant hand often does almost inestimable damage to the broken remains of the old parts. The dealer argues that most customers prefer models trig and complete in rigging and equipment to broken and unkempt wrecks. But, like the true collector of antique furniture, the sapient ship modelist prefers his purchases to be "in the rough." He can then, if he has the skill, make the restoration himself; or, if not, he can hire talent equal to the occasion. Thus it frequently happens that the restoration, obviously incorrect, must be removed. But what to put into its place? If only the broken parts had been left untouched!

Clues-furnished by the remnants, if any, left by the so-called restorer must be first resorted to; other examples of the same type and period are examined; old prints and documents are studied, and then, if all of these fail, final dependence must be placed in common sense. At all of this, Mr. Collins is a past master.

Let us examine his superb model of an English fourth-rate line of battle ship (*Frontispiece*). The vessel for which it served as a plan in three dimensions mounted 52 guns and carried a crew of about 380 men. The model was constructed about the year 1690. Although it has not yet been identified, its date may be approximately fixed by the form of the bulkheads, the circular wreath decorations surrounding the gun-posts, the shape of the stern lanterns, and many other characteristics. In one particular it is almost unique. That is in the framed awning over the quarter deck. We know that these awnings were popular in the British navy at one period, until they were finally abolished by an Admiralty order. A model showing such an awning frame is indeed a rarity.

It was the custom to mount the models of this period upon fine cradles, usually (as in this example) designed in the form of dolphins. The beautiful rigging which once graced the model's spars with cobweb of lovely lacery has unfortunately perished with age, but the spars are still stout, the hull is strong (notwithstanding the old ship model's worst enemy, the wood borer), and many of the old blocks are still in existence.

Another interesting item in Mr. Collins' collection is the Dutch East Indian model, *Valkenisse* (Falconer) (Fig. 15). It was the custom with the Dutch of this period to place the date of the ship's launching upon the stern. The nationality of the craft would be apparent, however, without the inscription or the two cartouches on the stern transom. The curious lap-streak effect on the upper bulwarks and the flat tuck are unmistakable indications of its Netherland origin. The modified strap work and the acanthus leaves of the decorations show the influence of the earlier styles, when he who was to become William III of England was still Stadholder of Holland. It is unfortunate that more of the ship is not shown in the cut. The rudder seems to be a restoration.

The fully planked construction model (Fig. 16) is that of an English seventy-four-gun ship. The great simplification of the decoration, the raised chainwales, the permanent waist gang-ways and the form of the beak-head

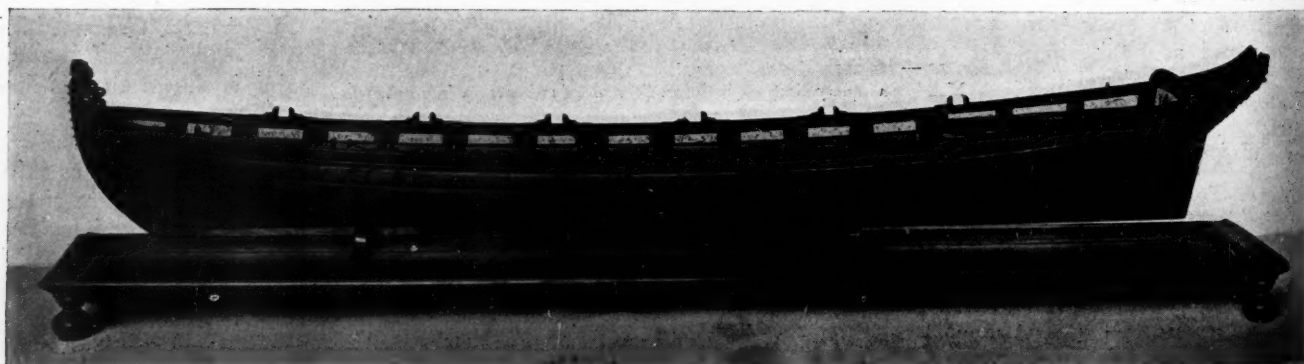


Fig. 14 — PINNACE  
So finely proportioned as to give the illusion of full size to an object not twelve inches long. Owned by Irving R. Wiles.



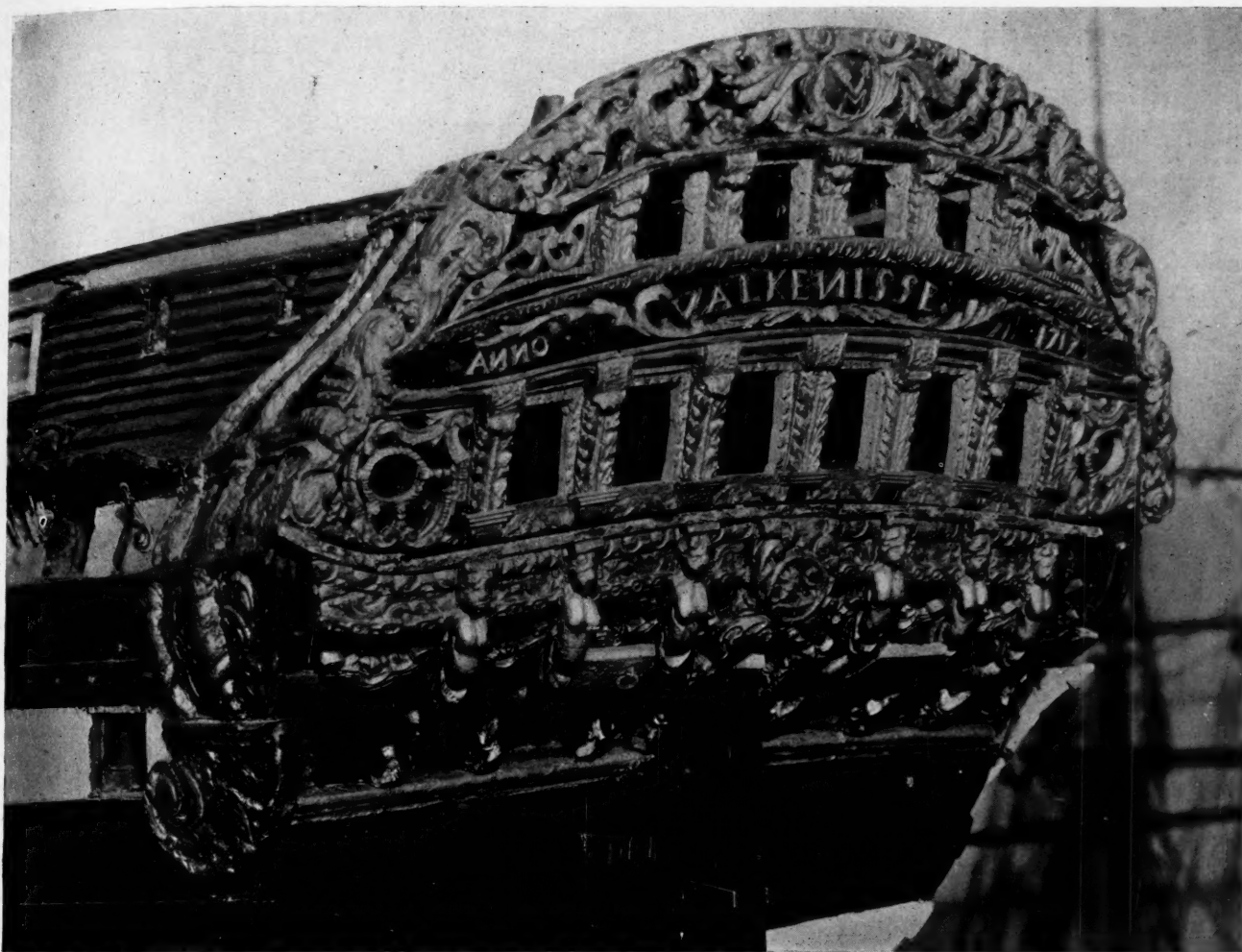


Fig. 15 — THE VALKENISSE (1717)

Detail of stern decoration of a Dutch East Indiaman. Owned by Clarkson A. Collins, Jr.

all show late seventeenth century characteristics. Quite an unusual feature is the high open guard-rail on the sides of the quarter deck.

This was the type of vessel that, a little later, the British Navy razed or cut down, removing the decks from the forecastle and half-decks and wholly demolishing the quarter-deck so as to convert the ship nominally into a frigate, i.e., a ship carrying all its cannon on two flush decks. So altered, such a vessel could carry about fifty guns of rather heavier caliber than would have been her armament on the two aforesaid decks, if she had remained the normal seventy-four. It was the superior fighting qualities of our American frigates, the *Constitution*, the *President* and others of the same type which forced this change.

The fine rigged model (Fig. 17) shows the high plane reached by naval architecture in France in the closing years of the eighteenth century. This ship, *L'Invincible*, of the year 1784, was one of the most powerful war-vessels of her day. She had a gun-deck length of 196 feet and 6 inches, and displaced 2,574 tons. Mounting one hundred and twenty cannon and carrying a crew of over one thousand men, she was at that time almost, but not quite, the last word in naval construction. It is not to be wondered that the naval constructors called upon to build a navy

for the newly established United States of America should turn to France for patterns and methods.

The model shows the great fabric of the actual ship in all its details. Even in diminutive size it is impressive, so just are its proportions. This model is still in process of repair. The martingale seems to be missing and the form of the driver is that of a style in use at a later period than that of the launching of the ship, but it is quite probable that the rigging may have been added to the hull at a later date.

As catholicity is the keynote of all truly great collections, the workman-like model of the two masted schooner *M. C. Ames* (Fig. 18) certainly deserves a place in such a gathering as that of Mr. Collins. No more graphic presentation of the sturdy form of this well-known type of American coastwise craft could be given. If a painted ocean can be visualized as sustaining this craft, one might well imagine it as a full-sized vessel lying becalmed anywhere along our coasts! Everything is carried out exactly as it should be, from the chain bobstays to the patent steering gear. There is nothing that smacks of the "shop" about the model; it is wholesome and business-like.

Mr. Collins is also the happy owner of a model of the *Earl Howe*, an eighteen-gun cutter of 1763, the only ex-

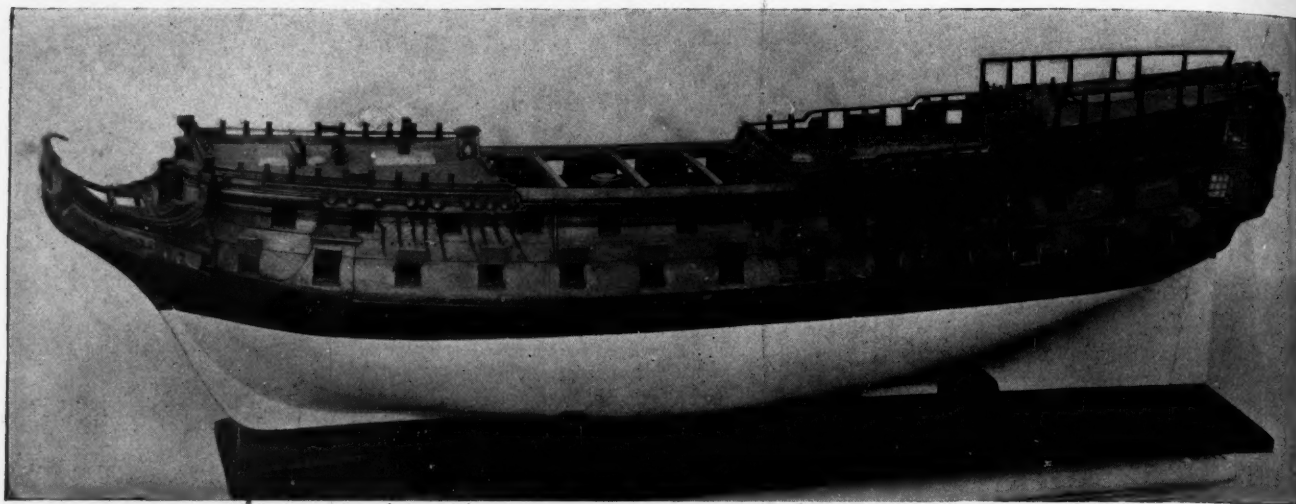


Fig. 16 — ENGLISH SHIP (Mid-eighteenth century)  
Fully planked construction model: 74 guns. Owned by Clarkson A. Collins, Jr.

ample of such a vessel on this side of the Atlantic; a model of a Dutch Pavillion Poon of the early nineteenth century; a twelve-gun brig on a slip ready for launching, bearing the name of the builder, "H. Horn, Modeller, Portsmouth" and stated to have been graciously accepted by Her Majesty (Queen Victoria), 1838. To recount the full tale of all his models would require almost a complete history of European and American shipping for over two hundred and fifty years.

To one whose high mission it is to direct the destinies of one of the greatest enterprises of international communication, it is not surprising that the collecting of ship models has made a strong appeal. Newcomb Carlton has surrounded himself with miniature ships, both many and fine. His spacious offices on one of the upper floors of the Western Union Building on lower Broadway are a veritable marine museum. Here one may see not only five scale-models of the latest types of steamer for laying trans-oceanic cables, but numerous examples of ancient sailing

ships, in miniature and counterfeit presentment, on canvas and paper.

Personally, he says that steam vessels do not appeal much to him, but you will find, nevertheless, that his collection contains several models of the earlier types of steamers. Notable is that of the *Great Eastern*. When launched, in the year 1859, she was the marine wonder of the world. Now she is dwarfed almost into insignificance by such monsters as the *Leviathan* and *Majestic*. Her tonnage of 22,500 gross tons, her length of 692 feet, and breadth of 83 feet, were, to the public as well as to the mariners of her day, astonishing figures. Her engines, consisting of one unit of four oscillating cylinders for the paddle wheels and a separate four-cylinder unit for the screw propeller, developed together nearly 6,500 horse-power, then an almost unbelievable amount of energy. But she accomplished a feat, several times attempted by other vessels and as often resulting in failure, that of laying the first transatlantic cable. Peace to her memory!

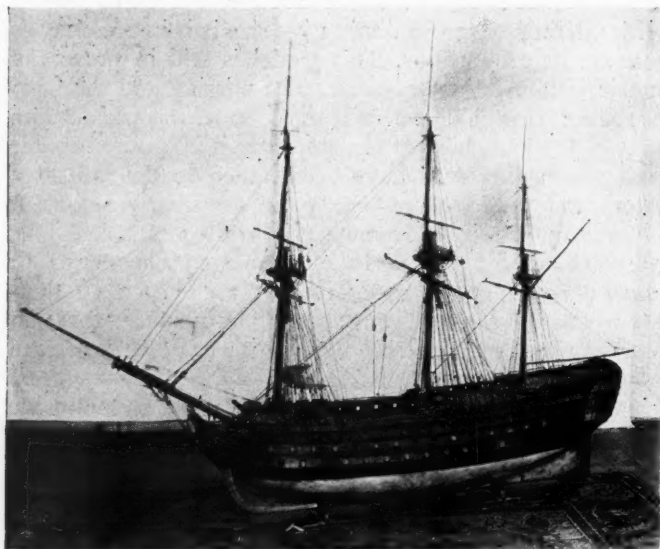


Fig. 17 — L'INVINCIBLE (1784)  
A French war sloop. Almost the last word for its day. Owned by Clarkson A. Collins, Jr.

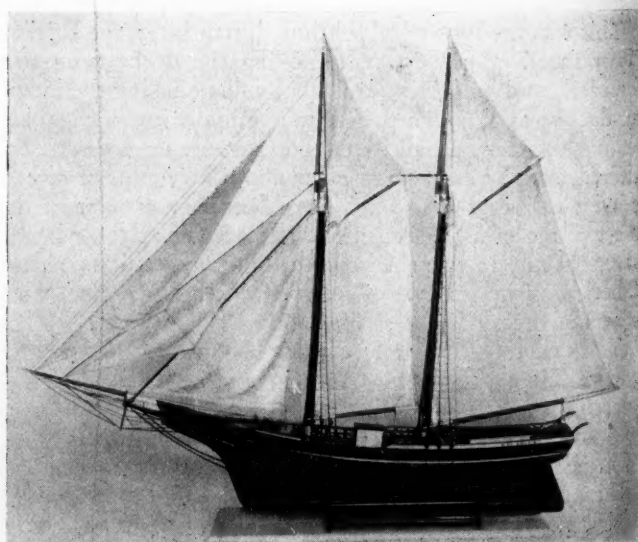


Fig. 18 — THE SCHOONER M. C. Ames  
A fine representation of a well-known type of craft. Owned by Clarkson A. Collins, Jr.

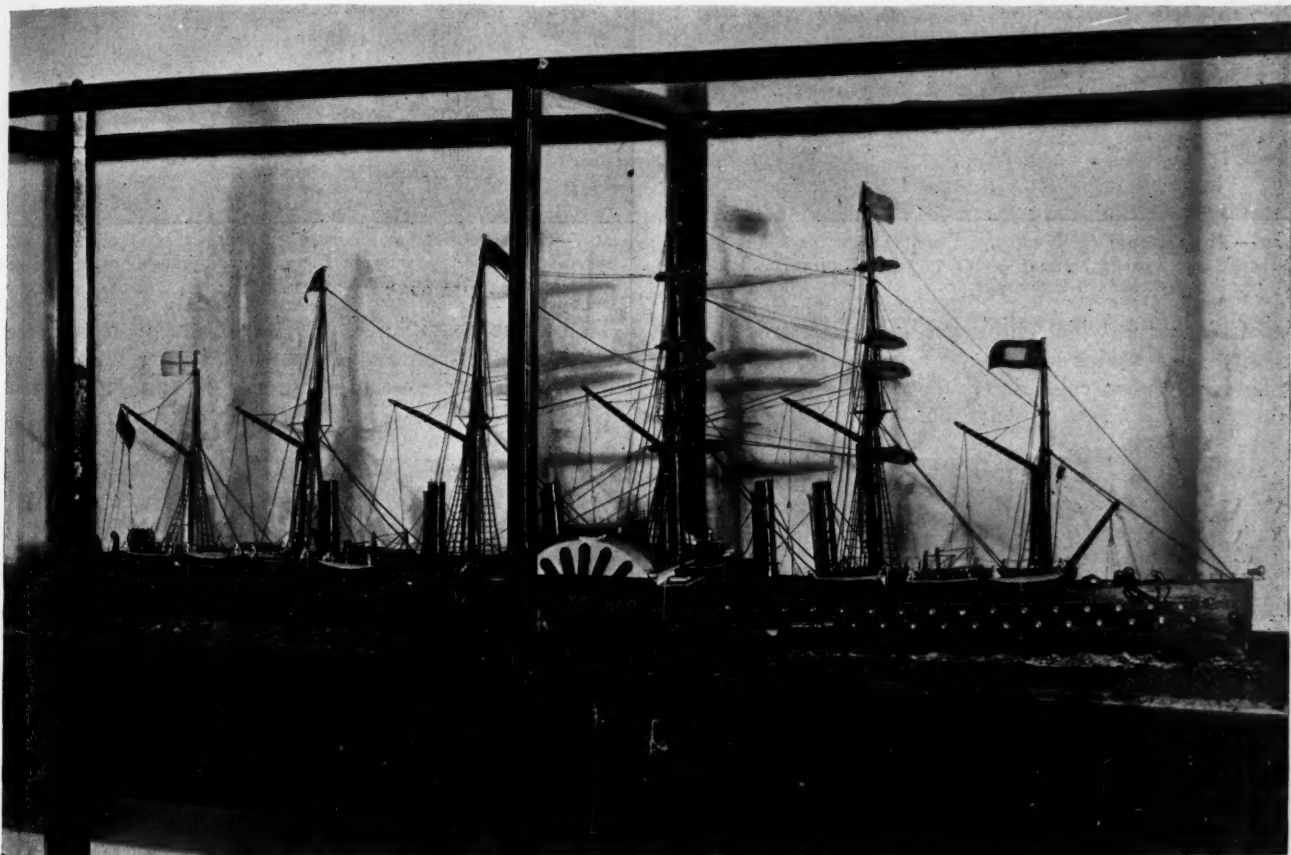


But the model (*Fig. 19*) will preserve, and in days soon to come—when no man living can testify of his own recollection that the deed was accomplished—will show, more graphically than any writing or picture, what she actually was and why she succeeded where others failed.

In the days of the Napoleonic wars, when naval prisoners in England fabricated in their barracks the wonderful bone and ivory models of which nearly every representative collection shows one or more examples, there seems to have been a considerable vogue for ship models. This demand seems to have led to the establishment of one or more workshops or studios where quite small models,

they not infrequently bear English names. Usually, as in this instance, they are displayed upon bases ornamented with split-straw work, a craft carried to a high degree of excellence by the prison artists. Many of the bases are marvels of ingenuity, often surrounded by delicate galleries of pear wood, bearing vases filled with straw flowers, the sides and top of the base being covered with designs in split straw:—panoplies of arms, cities, castles, ships, light-houses, etc. Usually they are enclosed in small glass cases, the woodwork in mahogany, the back showing a painted seascape.

The forerunner of this type is the not uncommon prison-



*Fig. 19*—THE GREAT EASTERN (1869)

The vessel used in the first successful attempt to lay the Atlantic cable. Owned by Newcomb Carlton.

never much more than twelve inches long on deck—all of remarkable similarity in treatment and technique—were made in considerable numbers. From the nature and quality of their workmanship it is doubtful that these models could have been produced in prison barracks. The fineness of the finish, the undoubted employment of instruments of precision and shop equipment in their fabrication, and the diversity of materials used would, indeed, seem to preclude that possibility.

These models, some very minute but all most strictly scaled, are constructed principally of boxwood and pearwood. Those portions of the ship which would normally be painted black are of ebony. They are copper sheathed, and sometimes the minute full modelled decoration is polychromed. Such a model is shown in Figure 20.

The examples are usually of French design, although

made bone-ship model shown in Figure 21. These little vessels must have been produced, in quite considerable numbers, during the first decade of the nineteenth century. They vary in type from frigates to one-hundred-and-twenty gun ships, and in length from two or three inches to four or five feet. They are of all degrees of fineness of workmanship and the names of several of their constructors are known.

Mr. Carlton's example shows the usual technique of bone underbody, black whalebone wales and trimmings, the elaborate French type of martingale, the railed waist and a faithful exposition of the deck fittings, albeit these are somewhat exaggerated in size. The ship's boat is here displayed in an unusual position, as the ship's waist between the fore and main masts was the most convenient and customary place for stowing boats. The striking con-



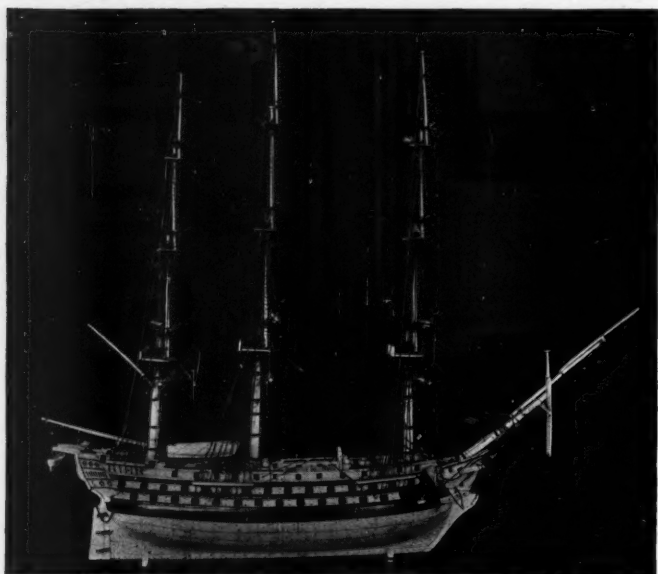


Fig. 20 — BONE MODEL (early nineteenth century)

Perhaps the work of naval prisoners, but more probably turned out in a well-equipped shop. Owned by Newcomb Carlton.

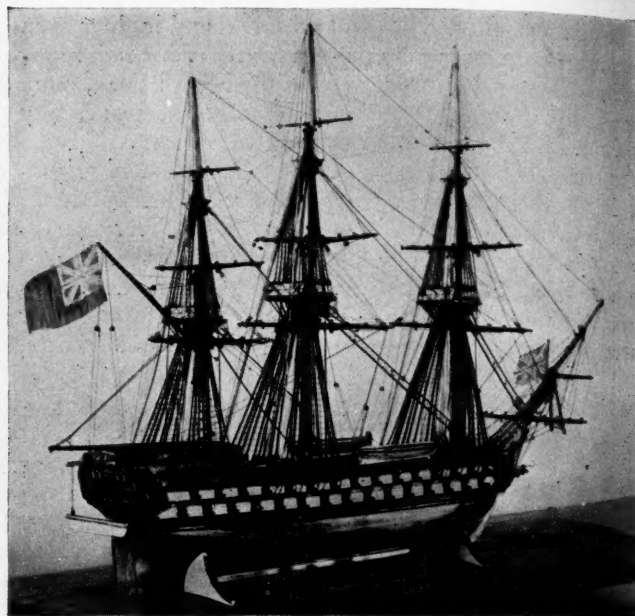


Fig. 21 — BONE MODEL (first quarter nineteenth century)

Forerunner of the type shown in Figure 20, and probably of actual prison-make. Owned by Newcomb Carlton.

trast of black and white employed in the construction of these little bone ships has always appealed to the public and few prominent collections fail to show one or more specimens.

The finest example of Mr. Carlton's collection is the exquisite clipper-ship model shown in Figure 22. Not only is it an accurate scale reproduction of a vessel, it is a most remarkable example of craftsmanship and of artistic de-

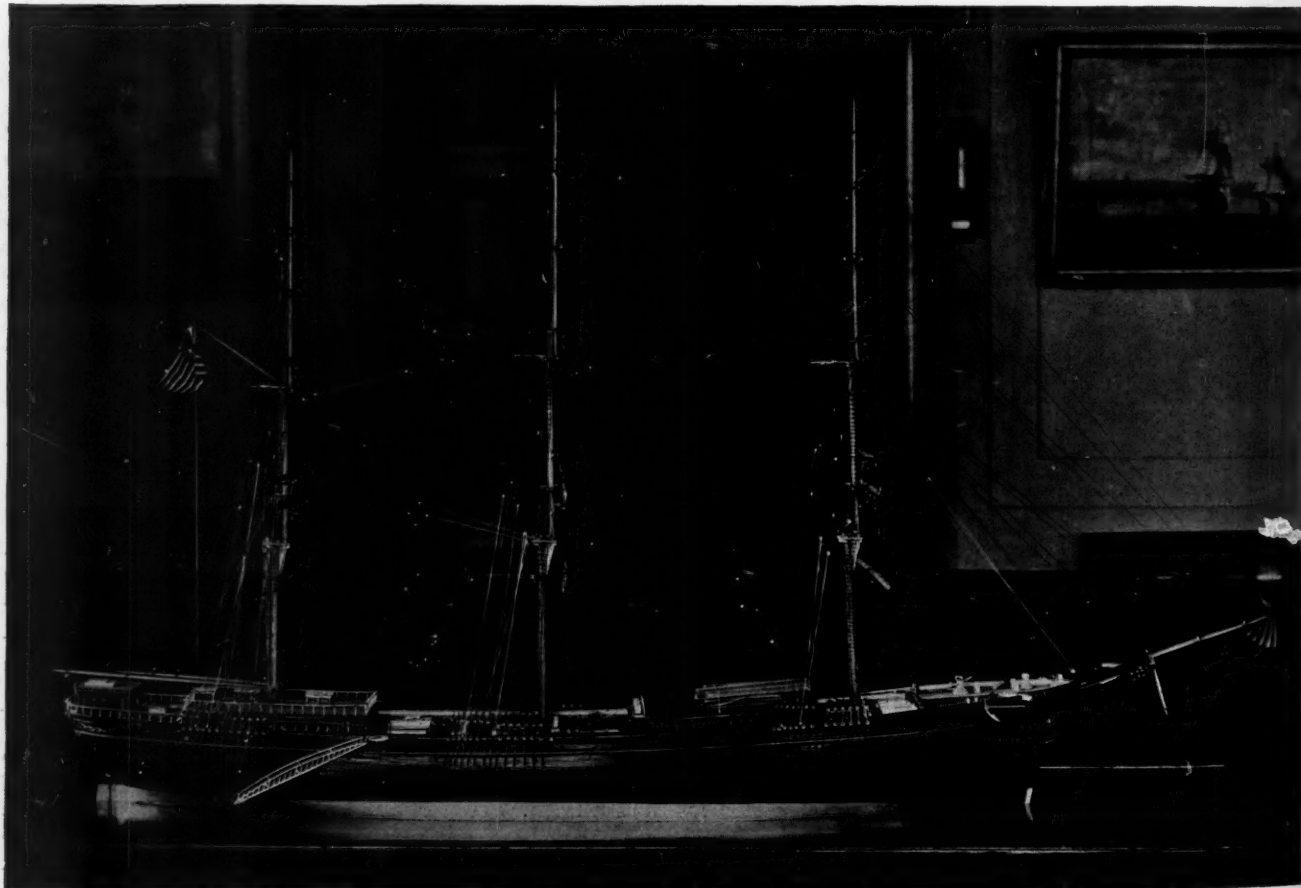


Fig. 22 — CLIPPER SHIP

Probably one of the finest modern models in existence. Owned by Newcomb Carlton.

signing. It represents, with the utmost accuracy of detail, a large clipper ship of the last quarter of the nineteenth century. It is the product of the Pacific Coast, and so precious is it to its owner that he personally carried it in his private car all the way from San Francisco to New York.

Figure 23, *Le Pompée*, the model of a French eighty-gun warship captured by the British at Toulon in 1794, and similar to the type described as Figure 17, is in the author's collection.

It is a trite saying that no two individuals are ever characteristically alike. But when one reflects that our impressions and experiences, inherited tendencies, and environments are infinite in the complexes of their combinations and in the reactions which are responsible for our individualities, it is evident that such dissimilarities could not fail to exist. Our likes and dislikes are also attributable to the same complexity. There must be some underlying principle which determines that certain types of minds shall be interested in similar pursuits and tastes. Can it be that some of us, untaught in the language of wind and wave, ignorant of the insecurity of heaving decks, of dripping lee rails, of the thunder of canvas, of the slapping and thudding of reef points and tackle, who know not, from per-

sonal experience, the labors, hardships and thrills of a seaman's life, yet who react to the stimuli of the sea and all that pertains thereto, are urged on in such interest by mental processes inherited from the experiences of nameless and remote seafaring progenitors? Perhaps. And again, perhaps we who feel and respond to these stimuli have received impressions, subconscious and now long forgotten, but nevertheless powerful. Life has often been called a voyage. Ship-model collecting certainly is a voyage where we are constantly falling in with new and strange craft, whether we acquire them or only pause and admire them as casuals of the sea. But a haze gathers to leeward and with straining eyes the lookout hails cheerily from the cross trees, "Land Ho!" Let us start the lead-line going, for we are within soundings. The pilot comes aboard, and presently the anchor chain rattles through the hawsehole. Our voyage among the gatherings of some of the collectors of American ship models is ended. But the little ships, some with their sails set and some with bared yards, are standing in their appointed places (if we are collectors and love them) to bear us into action against the enemy or for a cruise into far-off lands, whenever we are ready in imagination to listen to their invitation.

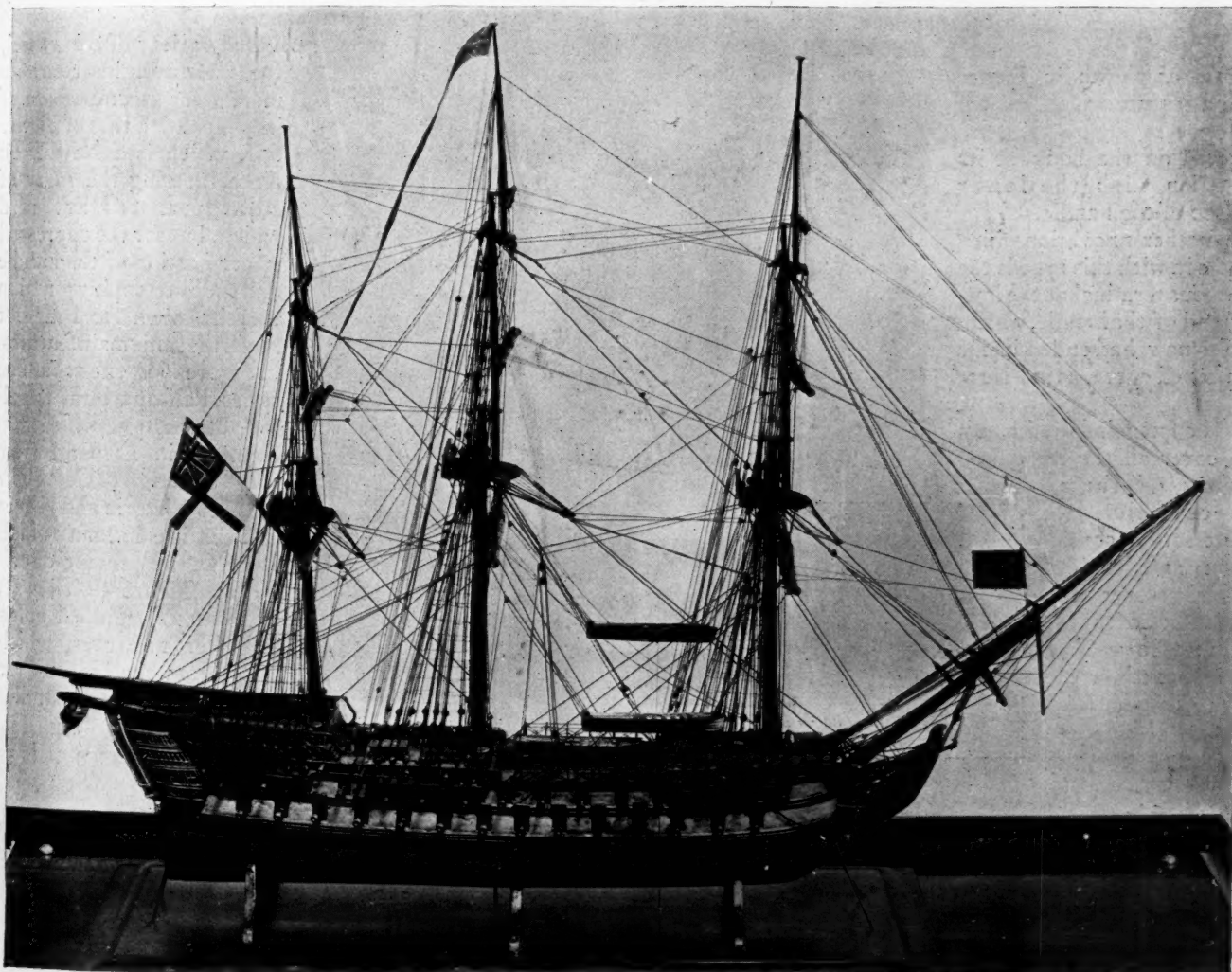


Fig. 23 — LE POMPÉE

Model of a French 80-gun warship of 1794. Owned by the author.

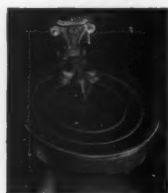
# National Types of Old Pewter

## Part III

(Continued from the July number)

By HOWARD HERSCHEL COTTERELL

### Type 10—The "Double Volute" Thumbpiece



Figs. 55 and 56—DOUBLE VOLUTE

ONCE seen, this type (Figs. 55 and 56) will not easily be forgotten, for there is nothing like it elsewhere. It appears on the latest type of English balusters, which came into being about the beginning of the eighteenth century and remained as the prevailing type for upward of a century.

This thumbpiece is *always* attached to the lid by a fleur-de-lys, but, whereas on the larger sizes (gallon down to half pint) this fleur-de-lys is as shown in Figure 55, it appears on the smaller sizes on a diamond-shaped piece of

metal, as shown in Figure 56, a feature which, as will be seen in Figure 57, is repeated on the body at its junction with the lower sweep of the handle.

Another innovation which came in with this type is the bulbous terminal at the lower end of the handle, which, up to now, had ended in the flattened curve, as in Figure 53.

The foregoing would seem to cover all the recognised types of thumbpiece which it is necessary to consider here; and it will be found that they alone are sufficient to define the nationality of nine out of ten of all the lidded vessels



Fig. 57—DOUBLE VOLUTE THUMBPIECE  
Showing diamond shaped plate at junction of body and lower sweep of handle.



Figs. 58, 59, 60, 60a—ALE JUGS

which the average collector is likely to come across.

### Lidless Types

We shall, therefore, now turn to a short consideration of some unlidded types; and, first, we shall speak of what many people describe as "toast and water jugs" (Figs. 58 and 59), so-called because of the strainer in the lip, which, however, was placed there in order to keep back the hops or other solid material when pouring out the *ale*; for these were ale-jugs and are far too plentiful today to admit of the theory of toast and water—which has never been in great vogue with the healthy Britisher as a form of sustenance.

Figures 48 and 60 show the lidded variety of this vessel, the latter being inserted here merely for a comparison of its shape with that of Figure 60a, which is a New York piece, bearing the mark of Boardman & Hart, and which, but for the depressed upper portion of the handle and the overlapping junction therein, seems to bear out much the same main features.

Figure 60b shows a fine series, half-quarterns to gallon, of the type which was common in England from the reign of George IV to Victoria and is even in use in many places at the present day.

Figure 61 shows a set of unlidded baluster measures, which, from the bulbous terminals to the handles,



Fig. 62—BALUSTER MEASURE  
Added rim to change capacity.

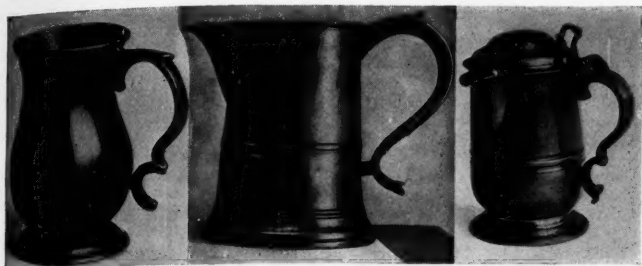


Fig. 60b—LIDLESS MEASURES  
A fine series from a half-quartern to a gallon capacity. Common during nineteenth century.



Fig. 61—BALUSTER MEASURES  
Lidless type; but shape of handle and its terminal betrays double volute period.





Figs. 63, 64, 65 — HANDLE TERMINALS (Scotch and English)  
First two are Scotch. "Fish-tail" terminal of third shows English make.

will be recognised as of the double-volute period. Figure 62 shows another of this period, but with an added band around the upper edge of the lip, which has been added to convert it from the old wine capacity to that of the imperial standard.

Figures 63 and 64 show types of handle terminals peculiar to Scotland, wherein the one appears as a blunt end and the other as a rudimentary split end. Had these been English, each would have had a fish-tail terminal, as in Figure 65.

Figure 66 shows a great rarity, the Scotch "thistle-shaped" measures. Though by no means an early type, these are extremely hard to find, very few examples being known to exist at the present time. It is presumed that they were condemned on account of the ease with which a portion of the spirits might be retained from each customer by not tilting them sufficiently to insure the complete emptying of their contents.

Figure 67 shows another very rare series of measures, known as Scotch "pot-bellied" measures, from Mrs. Carvick Webster's collection (as are also those in Figure 61 above). This set is quite unique and I should not know where to look for another set to illustrate. The name is anything but dignified, and, were it not for the fact that it is so generally ac-

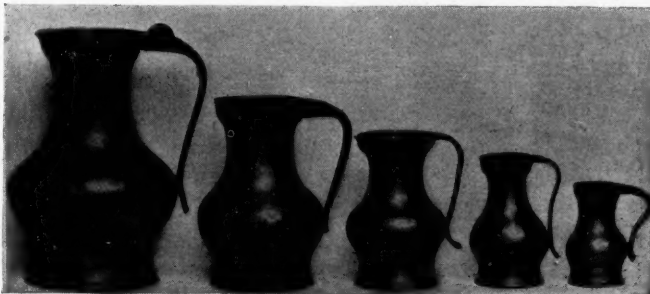


Fig. 67 — POT-BELLIED MEASURES (Scotch)  
A very rare series.



Figs. 68, 69 — ENGLISH AND IRISH MEASURES  
The first two are of a type peculiar to the neighborhood of Bristol, England.  
The third is an Irish "haystack."

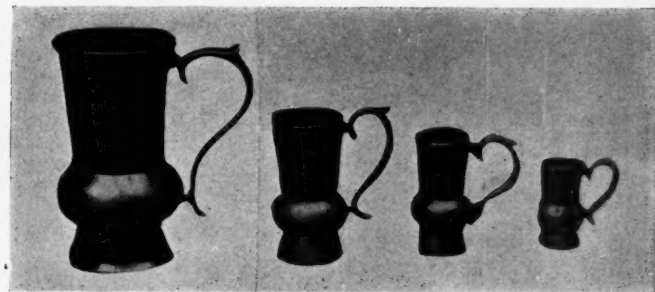


Fig. 66 — THISTLE SHAPED MEASURE (Scotch)  
The bulb affords a thrifty means of holding back some of the contents of the measure.

cepted, one would attempt to create something a little less grating on one's feelings; but I am afraid it is too late.

Here we must revert to an English type for comparison with an Irish one. Figure 68 shows a very fine gallon measure of a type which, with slight variation, seems to have been confined to Bristol (England) and its district. Figure 69 shows a smaller one compared with an Irish

"haystack" measure of which a set of six (half-gallon to half-noggin) are shown in Figure 70. The latter are from Mr. Clapperton's collection and Figures 68 and 69 are from Dr. Young's.

These haystack measures, which lay claim to no very great antiquity, are eagerly sought after, owing to their pleasing form; but they are very hard to obtain, especially in the larger sizes.

Figure 71 shows another type of Irish measure, of which four or five sizes are known. This shows a distinct relation to the baluster family, but is minus the handle and lid. No other use of the baluster shape in Ireland is recorded.



Fig. 70 — HAYSTACK MEASURES (Irish)

#### Continental Types

Let us now consider a few European types, and first, those emanating from the Channel Islands. Figure 72 illustrates a series which were in use in Jersey, and Figure 73 the same type without lids. Those shown in Figure 74 emanate from Guernsey, and while similar in shape and detail to the others, have the added feature of bands around the body. These Channel Islands measures are generally of very pleasing de-



Fig. 71 — IRISH BALUSTER  
Made without lid or handle.



Fig. 72 — CHANNEL ISLAND TYPES

Fig. 73 — CHANNEL ISLAND TYPES  
These and the measures in Fig. 72 are from Jersey.

sign, well made, and of quite good metal. Frequently they bear the marks of London makers, though, as has already been stated, they were never used generally in England. They form, as it were, the connecting link between the English and the French types. Figure 72 is from pieces in the collection of Frank Creassey, Esq., Figure 73 in Mrs. Carvick Webster's, and Figure 74 in the collection of W. D. Thomson, Esq., of Birmingham, England.

The next four illustrations show the French cylindrical styles. In Figure 75 the lid, it will be seen, rests *on* the sloping collar. In Figure 76 it falls inside the collar; whereas, in Figure 77, the collar has gone en-

Fig. 74 — GUERNSEY TYPES  
Similar to Figures 72 and 73 but with bands around the body.

sign and beautiful lines, carrying out precisely one's conception of what an all-round useful, and at the same time beautiful, jug ought to be.

Turning to Swiss pewter, Figure 80 shows two fine wine flagons from the district of Wallis and known as "Walliserkantli." Figure 81 shows one of these latter in actual use by a party of Swiss guides in native setting. Figure 82 shows a circular screw-topped wine can from the Zurich district, and Figure 83, a hexagonal screw-topped wine can from Schaffhausen and a beer mug from Central Switzerland.

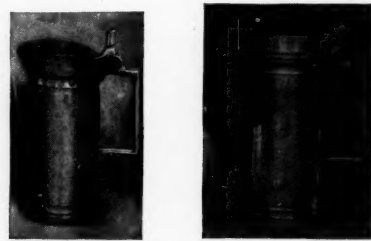
Before leaving the subject of Swiss pewter, I should like to illustrate a charming little group of that country's wares (Fig. 83). This



Fig. 75 — FRENCH MEASURES

tirely and a raised lid has taken its place. Figure 78 shows the lidless variety of measure of this latter type. All these types were of quite good metal and well made.

In Figure 79 is shown a lidded measure with a shell thumbpiece from the Netherlands. The variants of this form are, however, so numerous as to forbid anything approaching a detailed dissertation. But the one shown will do for all. Many of these are of exquisitely simple de-

Fig. 79 —  
NETHERLANDS MEASURE

Figs. 76, 77 — FRENCH MEASURES

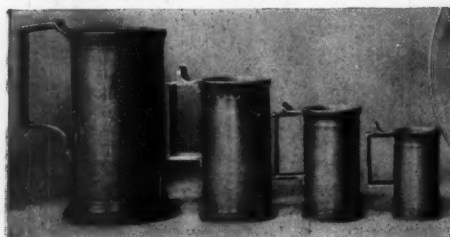


Fig. 78 — FRENCH MEASURES

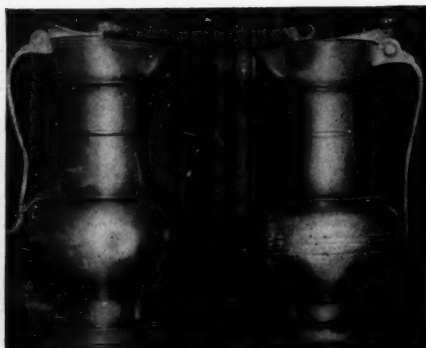


Fig. 80 — SWISS "WALLISERKANTLI"



Figs. 81, 82 — WINE CANS AND A BEER MUG (Swiss)

photograph was sent to me before the Great War by a very valued correspondent, Mr. Richard Wetter of Winterthur, Switzerland, from pieces in his own collection. From this little group will be seen what a great feature was made in Switzerland of rococo design, which spread even to the chocolate pots in the bottom row.



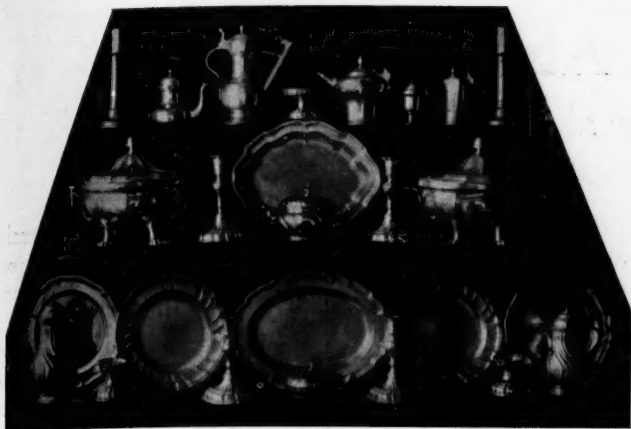


Fig. 83—SWISS PEWTER

The flagon, third from the left on the top row, is of the Bernese type and the fifth from the left is a "biberon" for children to drink from. It emanates from the Zurich district. The rest of the pieces would seem to need but little explanation, consisting mainly, as they do, of plates, saltcellars, candlesticks, and soup-tureens of characteristic Swiss rococo patterns.

In Figure 84 is shown an urn of Dutch manufacture, made by G. Hendricks of Alkmaar. This piece is some twenty inches high and has three brass taps and a wooden knob on the lid. These pieces are still to be obtained and are always of Netherland origin; I cannot call to mind ever having seen one of any other nationality. Some of them are quite well made, but often the slender feet seem ill-adapted to carry the great weight of the vessels when full. Many of them have, in fact, collapsed in consequence of being over tull.



Fig. 84—DUTCH URN

Figures 86, 87, and 88 show three types of altar candlesticks for use in churches of the Roman Catholic faith on the continent of Europe. Figure 88, it will be noted, has images in relief of our Saviour and the Blessed Virgin, and the modelling of the pillar is very pleasing, though the same cannot be said for the base, which would have been improved by a wider spread of the foot, as in Figure 87, where the feeling of top-heaviness is less evident.

Figure 85 shows a very pleasing and graceful Continental shrinelamp, presented to the author by Charles G. J. Port, Esq., F. S. A., of Worthing. Its country of origin is obscure, some connoisseurs saying that it

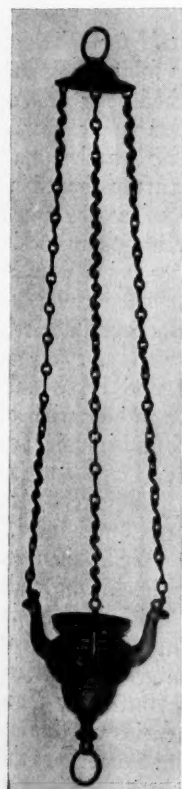


Fig. 85—SHRINE LAMP  
Continental, but of uncertain nationality.

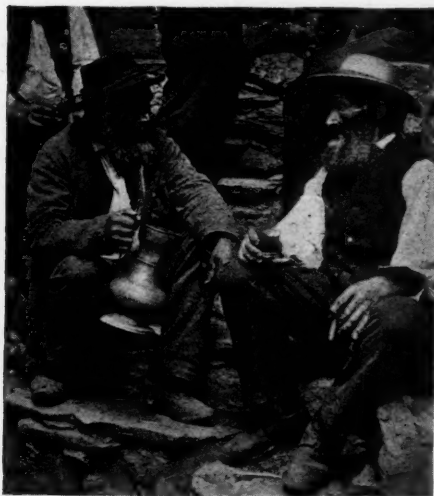


Fig. 89—A QUESTION OF TASTE

These Swiss guides seem more concerned with the flavor of the Kanne's contents than with the shape of the vessel.

emanates from Spain, though I have yet to see a piece of Spanish pewter which is thoroughly authenticated.

NOTE—The great number and variety of pewter measures of one kind and another illustrated in these articles serve to emphasize the fact that, until the nineteenth century, pewter was largely used for measuring both dry goods and liquids. Oil, wine, and beer, Massé\* tells us, were the fluids most commonly measured in pewter vessels, which, because of their ability to stand rough handling, proved highly convenient. Some of the terms used to denote different measures will bear elucidation. Previous to 1707 one Scotch pint was the equivalent of three English pints. Half a Scotch pint was known as a *chopin*, which, in turn, consisted of two *mutchkins*, each equal to three English *gills*, though four Scotch gills were required to constitute a mutchkin. The English *quartern* is a quarter of a pint, i. e., a gill. A *noggin* is likewise approximately a gill. This is usually associated, in literature at least, with spirituous liquors; the old toper's noggin of rum or gin representing about half an ordinary drinking glass.—Ed.

\*The Pewter Collector, H. L. J. Massé, New York, 1921.

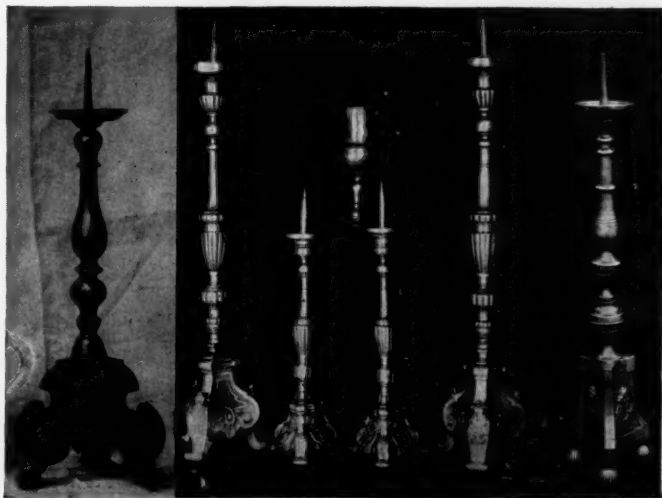


Fig. 86, 87, 88—CONTINENTAL CANDLESTICKS



## Antiques Abroad

### *Palmy Days For the Collector*

By AUTOLYCOS

**L**ONDON: The passion for collecting is no respecter of persons. At one end of the scale there is the wealthy collector who pays £170,000 for Gainsborough's *Blue Boy*, which once brought £65 in the sale room; and there is the lover of silver who will give £3,000 for a small salt cellar (some £320 per ounce), or £600 for a single Apostle spoon; or £5,000 for a complete set.

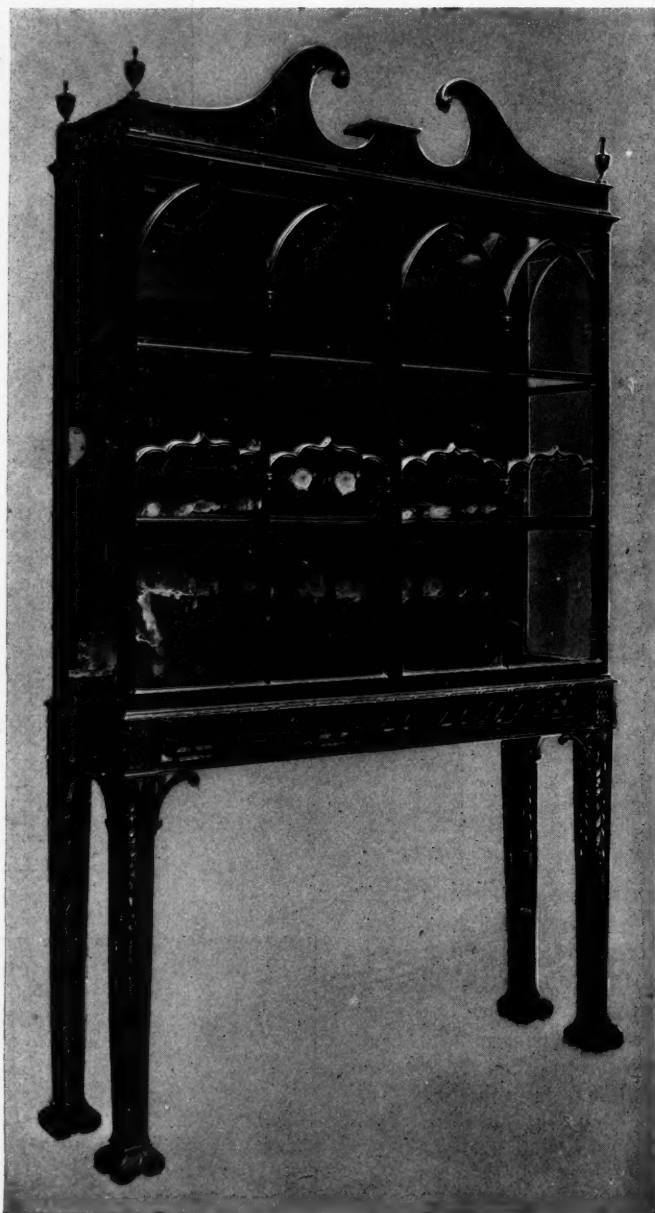
Some years ago, at Beadesert, the Staffordshire seat of the late Marquis of Anglesey, a rock crystal silver gilt ewer only six inches high was found among the common glass, and when sold at Christie's brought £4,200. An amateur collector saw three portraits at a sale and bought them for a sovereign. He lived with them, but was unaware of their value. At his death one of them, the portrait of a boy and a girl by Romney, fetched £6,800. Once a barber bought a Chinese blue and white vase of the prunus pattern for half a crown and thought he had done well by selling it for a sovereign to a dealer. The dealer sold it in turn to the late Louis Huth, the collector. At the Huth sale in 1905 this vase brought £6,800. These were in the palmy days of collecting, but even nowadays the unexpected happens. Recently a wealthy old lady died in London and to reward her secretary for her services left the furniture of her town house to her at her death. This furniture consisted mainly of exquisite examples of the Louis XV and Louis XVI periods, and brought £20,398 at a recent sale.

*The Shakespeare First Folio.* Owing to the tercentenary of the publication of the first folio in 1623 there has been a census of the number of volumes known. Five are in the

British Museum, two with the famous Droueshout portrait and verse as frontispiece. Altogether as many as a hundred and seventy-two copies have been traced. The general survey has established the fact that as an early seventeenth century publication the volume has been treasured more than any other book of the same period and come out triumphantly over the wear and tear of handling. The last census was in 1906, when the numbers stood at British one hundred and five, American owners at sixty two, British Colonies three, and on the Continent two copies. But since that date the distribution has changed very much in the favour of American collectors, who have purchased whenever copies came into the market.

*A new field for collectors.* Watches in fob pockets and seals attached belong to the days of our great grandfathers. The watches may be the old turnip-shaped inelegancies of a day when there was a generosity in size. Copper coins were as weighty as the ornaments on horse harness (also collected nowadays). Sometimes two and three seals hung at the end of a ribbon. They are found in gold, but collectors can get fine examples of exquisite design in so-called "red gold," which is a relic of the days of old Pinchbeck, who made imitation gold jewelry in London and brought a word into the language. The late eighteenth and early nineteenth centuries provide ex-

amples which are worthy of preservation. Sometimes the later ones swing on a pivot and have two sides. The best form is the single seal. Long, twisted tapers in a silver or Sheffield plated taper holder were used by our ancestors for sealing letters. This belongs to the days before envel-



MIXED MOTIFS

Chippendale china cabinet showing mingling of Chinese and Gothic elements. Interestingly incongruous.



STAFFORDSHIRE TOBY (late eighteenth century)  
Decorated in red, blue and yellow: 10¼ inches high.

somewhat coarse and crude eighteenth century convivial person known as "Toby Philpot, as thirsty a soul as e'er drank a bottle or fathomed a bowl." The enamel overglaze colours are lurid in many examples, though in older ones they are more pleasing. But they stand as depicting John Bull obstinate and insular, sending his troops into India, fighting great sea battles against the Spaniards and against the French, and following the policy of a mad and obstinate old king and sending Wolfe to Quebec. His blazing red coat in the Toby jug illustrated and his flaming yellow trousers make him as unpicturesque a figure as was the John Bull of Rowlandson and Gillray in their coloured caricatures of the stormy days of George III. The Staffordshire potter took him from the caricaturist. He had Hogarth and his engravings to study, and, even better still, a hundred examples of old village politicians as models to fill the picture.

The Toby jug came before the willow-pattern plates and dishes in transfer printed blue ware in Staffordshire. With them he holds the record of having been more duplicated than any other design. Every potter has produced his Toby jugs just as every one has produced his willow pattern china. The Toby's are being made today to sell as antiques. When buying avoid sticky painting, and try to secure the quieter tones, especially those with melting tortoise-shell glazes in the Whieldon manner. Toby Philpot at his best is really beautiful in technique.

The other example is early nineteenth century. It does not imitate. It stands as a type of its own. The side whiskers and the forerunner of the silk hat mark the countryman—the squire or the farmer, a type of John Bull in the Palmerston era. He looks more chastened. He was still up

opes, when newspaper was folded and sealed with wax and the sender's monogram or crest was impressed on wax on it. It was also before the days of steel nibs invented by Gillott of Birmingham, who offered Turner, the painter, £10,000 for his collection of pictures. Turner refused, but ran after him bare-headed and cried: "Mr. Gillott, Mr. Gillott! The nation and you shall have them after all." And they hang in the National Gallery.

*The Toby Jug and its relatives.* Every collector knows the Toby jug, that

to his eyes in wars. Bonaparte had reddened the sky and Wellington had concluded his Spanish campaign and was setting out for Waterloo. Somehow there is in this John Bull jug a suggestion of Sir John Millais, the great artist, the bluff and hearty Englishman who worked as a designer for wood-engravers in the sixties, and became the Victorian Reynolds as a portrait painter. This jug is marked J. W.

*Chippendale's incongruities.* Even Jove nods sometimes. Such a great designer as Thomas Chippendale committed errors which we nowadays marvel at. He inherited the Dutch ball-and-claw foot from the preceding Hogarthian period. He introduced the straight leg in his chairs direct from Chinese designs. He had his Chinese fretwork and he snatched at the ribboned elegances of the French wood-carvers in his chair backs. In the china cabinet illustrated the legs and base are as Chinese as the furnishings of the pagodas and fretted fences ornamenting a Chinese blue and white Canton dish imported by the East India Company. While Chippendale was in keeping with the "Chinese taste" of his day in using these designs, Worcester and Bow and Lowestoft and the Staffordshire potters were similarly exploiting celestial art; and even the chintzes of the period are as Chinese with their gay mandarins, slender ladies, canal scenes, wonderful trees and dream boats, as the panels of old lac cabinets imported in an earlier era.

But to add gothic to such subtleties is to attempt to gild the lily. "East is east and west is west," says Kipling, "and never the twain shall meet." The glass paneling and the pediment are unworthy of Chippendale, although it is an interesting piece. Copy the Chinese fretwork, carry out the subtleties of design as best you may to suit the legs, but avoid the introduction of the gothic as a touch of harmony, which it can never be. A complete gothic piece of furniture is considered ugly, chiefly on account of our disapproval of the early Victorian seizure and debasement of this style. Old French Gothic panels are, however, a true and exquisite art—as this cabinet would be except for Chippendale's incongruity. Whether or not correctly attributed to Chippendale, the cabinet serves as a reminder that excellent antiques are sometimes imperfect works of art.



STAFFORDSHIRE TOBY (early nineteenth century)  
Decorated in blue and white: 10¼ inches high.



## Books—Old and Rare

### *Fender-Fishing in a Country House*

By GEORGE H. SARGENT

LIKE Simon Peter, we went a-fishing; and like the apostle and his companions, we "caught nothing that night." It was when we were walking, with lengthened faces and halting steps, up the path that led to my host's country place, that he remarked, with some asperity: "We're a fine couple of Izaak Waltons."

"What do you know about Izaak Walton?" I asked. "Have you ever read *The Compleat Angler*?"

Now that is a question which is likely to back many a well-educated man into a corner. Everybody who knows anything about books knows that *The Compleat Angler* is the classic of the art piscatorial. But many are they who know the book, and few there be who have read it. Generally the query elicits the hesitating reply: "Why—er—I've read some of it;" but even the most ardent of fishermen is likely to admit that he has only read a chapter here and there, and looked at the illustrations (if he has an illustrated edition) or has read the *Angler's Song*.

But my host was not to be cornered. "Wait until after dinner," he replied, cryptically, "and we'll go into the library."

If there is anything in this world which cannot be resisted, it is an invitation to join a real booklover in looking over the books in his library. So, when the evening lamps had been lighted in the large library where rows of books—many resplendent in gilt backs and morocco bindings, which reflected the light from the low fire in the open fireplace (for even in summer the evenings in the country are sometimes cool)—I sat by the big library table and prepared for what might come. My host pushed aside a great

bundle of book catalogues which had followed him from his city home, and cleared a space on which to display his treasures. Being a Yankee, he proceeded to answer my preprandial question with another:

"Do you know anything about the literature of fishing?"

Thus impaled upon a hook, as it were, I wriggled uneasily. "I know it is extensive," I defensively replied, "but I did not know that you were an angling collector as well as an angler."

"Oh, I'm not," he said, "but I have a few books on the subject. My library is a very miscellaneous one, principally composed of books that I like to read. Other things being equal, of course, I have a fancy for the first edition. But I have never been carried away with that line of collecting. The great things are beyond my reach; but I have a few good ones. Perhaps you read in the papers about that London sale of the Britwell Court Library, in which there was a copy of Dame Juliana Barnes', or Berners', or Bernes', or Burnes' *Treatyse of fysshynge with an Angle* which Quaritch bought for 1,700 pounds. He may have it yet, for all me.

That is the first separate English book on fishing, and as Quaritch got the only copy known—which, by the way, had been in five other famous libraries, the Harleian, Gulston, Dr. Radcliffe, Haworth, and Ashburnham—I am not likely ever to have a duplicate. But—"and he reached down a handsomely-bound volume and placed it on the table before me—"there is the first edition of the *Compleat Angler*. Not Walton's *Complete Angler*, but Walton's *Compleat Angler*. It is the first issue, as you will



Fig. 1—TITLE-PAGE OF THE FIRST ENGLISH BOOK ON FISHING  
The only known copy of this was sold in England at the Britwell Court sale.



see by the last lines of the poem by Dr. Donne on page 245, which read:

And if contention be a stranger, then  
I'll nere look for it, but in heaven again.

"The misprint was caught before the whole edition was off the press, and in the next issue the third word was changed to 'contentment' along with the mispagination of pages 69-80 and 'diligence' for 'diligence' on the recto of signature A3.

"I couldn't really afford it," he went on; "but it is one of the cornerstones of angling literature, and I got it before present prices came in. It was published in 1653 at one and sixpence. Think of it, man! At the beginning of the nineteenth century, after the work had gone through several editions, a copy might have been had for three or four pounds. In 1856 it had gone up to fifteen pounds and kept on rising. In 1887 a copy brought 200 pounds at auction. Before the end of the century, this price had been doubled; and, at the Van Antwerp sale in London, a perfect copy, in the original sheepskin binding, brought 1,290 pounds. That was a record; and now a good copy—not in the original binding, of course—brings about \$2,500. The Van Antwerp copy is now in the J. Pierpont Morgan library, and mine is not to be compared with it. But here it is, and I have read it. It's full of good hints for fishermen, although modern fishing methods differ greatly from those of Walton's time. Judging by our experience, I think we ought to go back to first principles.

"I have not tried to get the other editions," continued my host, "for there were five published in Walton's lifetime, the last being Walton and Cotton's *The Universal Angler*, containing not only Walton's work, but the second book by Charles Cotton—the first he had anything to do with—and the fourth edition of Venable's *Experienced Angler*. One who wants the various editions of this book has a long way to go. As you know, there is a bibliography of *The Compleat Angler*. There is even a bibliography of the good red herring, published in 1752. But it takes a long purse to get these things, and personally I see no reason, after one has the *magnum opus*, for getting the subsequent variations, unless for purposes of scholarship or bibliography. The late John G. Hecksher had 127 editions of Walton's work. Much as I like Walton, however," he went on, placing before me a small quarto with a title and forty-one unpagged leaves, "here is something that didn't cost nearly so much, but which is really rarer."

The title was *Sicelides A Piscatory. As it hath beene Acted in Kings Colledge, in Cambridge. London, Printed by I. N. for VVilliam Shares, and are to be sold at his Shoppe, at the great South doore of St. Pauls Church, 1631*. The name of the author does not appear on the title. "That's by Phineas Fletcher," he added, turning the pages lovingly, "the author of *The Purple Island* and *Piscatory Eclogues*, you know. It was intended to be acted in the presence of King James, but he left the University before it was ready for the stage—for which, by the way, it was never very well adapted. There is little in it about fishing, though *Perindus*, a fisherman, one of the characters, defends his vocation."

Seating himself comfortably at the table and lighting a fragrant cigar, my host well exemplified the contemplative

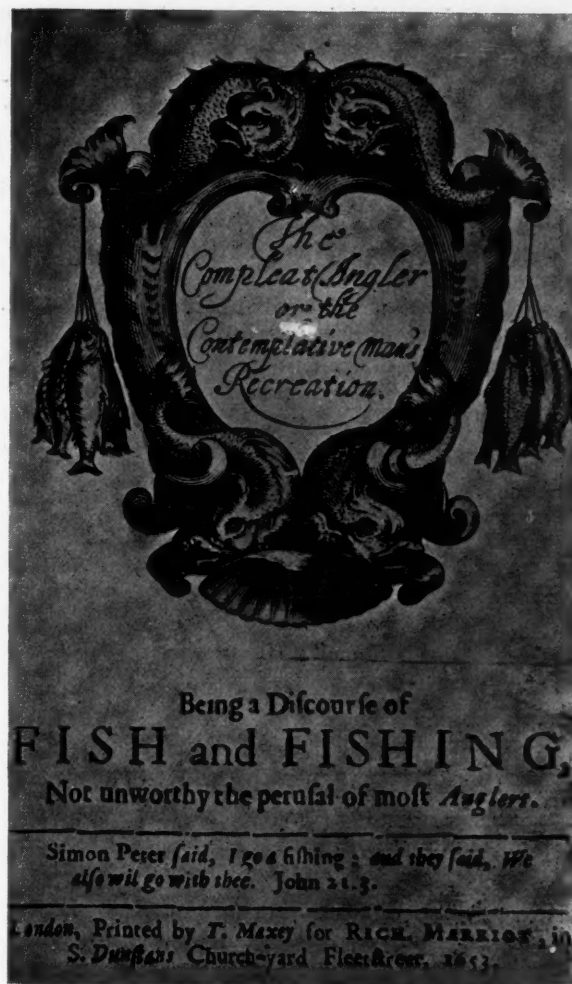


Fig. 2 — THE GREAT CLASSIC OF ANGLING LITERATURE  
Title page of the first edition of Walton's *Compleat Angler*, which has been more talked about than read, although 127 editions have been issued.

man, whose recreation Walton described. His address in his famous book was "To the Reader of this Discourse, but especially to the honest Angler." When I suggested that this last adjective restricted the address to a limited circle, my host again became the bibliophile.

"Yes," he said, "since the Gospel of St. John recorded that painful experience of Simon Peter which we have paralleled today, fishermen have been famous for drawing the long bow in telling of their exploits. But it is certain that, while there may be as good fish in the sea as ever were caught, there probably are not as many of them. Take the matter of the striped bass, for instance, about which the late Daniel B. Fearing of Newport wrote a most entertaining pamphlet, of which here is one of the twenty-five copies privately printed for him. The early references to this fish are either the work of monumental liars, or the striped bass was far more plentiful in Colonial times than it is now. In my Americana here is a copy of Thomas Morton's *New English Canaan*, published in Amsterdam or London in 1637, in which the author, who got into trouble with the Puritans by putting up a Maypole at Merrymount, describes the bass. Let me read it:

"There are such multitudes that I have seene stopped

into the river close adjoining my howse with a sand at one tide, so many as will loade a ship of 100 Tonnes. Other places have greater quantities in so much as wagers have been layed that one should not throw a stone in the water but that hee should hit a fishe. I myself, at the turning of the tyde, have seene such multitudes passe out of a pound that it seemed to mee that one might goe over their backs drishod.'

"Alas, the bass have sadly dwindled since then, or the present-day fishermen are not the equals of their predecessors as prevaricators. Probably both statements will hold. The old histories of New England, and the old works on natural history, are full of references to the ease with which fish were caught. But I do not look for extermination. Do you know that the striped bass were introduced into California as late as 1879? In that year about 150 fish, a few inches long, were taken across the continent from Shrewsbury River in New Jersey and put into the mouth of the Sacramento by the United States Fish Commission. Ten years ago more than a million pounds of bass were sold in the San Francisco markets alone.

"Now to come back to the literature of fishing. While as I have said, the early annals have many references to fish, it is rather surprising that the earliest American book on the subject of fishing, so far as I have been able to learn, was published in Lexington, Kentucky, in 1820. This was C. S. Rafinesque's *Ichthyologia Ohioensis, or the Fishes of the River Ohio, and Its Tributary Streams*. Only about eight or ten copies of this book are known to exist, and I suggest that in your rambles about the old book shops you keep an eye open for it, as it will be worth a tidy little sum."



## SICELIDES A PISCATORY.

*As it hath bene Aided in Kings  
Colledge, in Cambridge.*



LONDON,

Printed by J. N. for William Sheares, and are  
to be sold at his shoppe, at the great South doore  
of St. Pauls Church, 1634.

Fig. 3—PHINEAS FLETCHER'S PISCATORIAL PLAY.

This rare work was to be produced at Cambridge University for King James, but he left the University before the performance.

An hour passed quickly in the company of such a host and in such a library. His was not a great angling collection. Rather, it fulfilled the ideal of some of the French collectors like Valentine Blacque, whose object was to secure a choice and representative, rather than a great collection. In all there were perhaps not more than a hundred books selected from the literature of angling, which comprises thousands of volumes. Such a library is suited to a "contemplative man's recreation."

Quite apart from its commercial value, which, thanks to the care exercised in its selection, was considerably more than the cost to the owner, it was a collection which furnished constant enjoyment in the evening to the busy man who spent his days in the woods and on the streams and lakes. Here were to be found the works which represented the best writers on his chosen hobby. Not all old books: for, side by side with *Walton* and *Sicelides* were Dean Sage's *Restigouche*, W. C. Prime's *I Go A-Fishing*, and Henry Van Dyke's

*Little Rivers*. There were, of course, a few solid works of reference on ichthyology, but it was not the library of a narrow specialist. And the books were handled by one who knew what was in them, and who was not the type of collector who gathers books for their mere rarity or their beauty of bindings.

When the time came for "lights out"—for we were to be up betimes on the morrow to retrieve our defeat of the previous day—I retired, well satisfied with thoughts of a well-spent evening. In Eugene's Field's *Love Affairs of a Bibliomaniac* the delights of "Fender Fishing" are described. Every fisherman should try it.

## Current Books

THE BRIC-A-BRAC COLLECTOR. By H. W. Lewer and MacIver Percival. New York: Dodd, Mead and Company; 256 pages with index; 32 illustrations. Price, \$3.00.

EVERYONE is familiar with, and no doubt has often quoted Maria's words, "Some are born great, some achieve greatness, and some have greatness thrust upon 'em." The quotation is an especially happy one when applied to collecting and collectors. There are those lucky persons who have inherited an old maple desk, or a pair of Sheraton tables, or a Windsor chair, and who, with a fine sense of proportion, must needs surround themselves with other equally harmonious articles. Again, there are those who save the letters received from foreign countries, and are caught by the multi-colored stamps. "I wonder why" leads to the purchase of a stamp album, from which it is but a short step to confirmed philately. The last part of the quotation (to paraphrase, "some have collecting thrust upon 'em") is perhaps less often applicable—but only to those who have not seen the *Bric-a-Brac Collector*.

Here, in a volume which may be slipped into the pocket, provided it be sufficiently commodious, lies a field of unexplored possibilities. Have you, sir, scorned your lady's bargain-hunting instinct and asserted that "My horse is good enough for me!"?

Indeed it is—if from his halter hangs a horse-brass in the form of a five-pointed star, a safeguard against the baneful ills along the road, and if at home there are still others, designs which have come down through the centuries. Perhaps, madam, with nose uptilted, disdains such trash. But wait, turn to page 116: ah, how can you resist these baubles? Did you ever behold anything more entrancing? And made of—not turquoise but blue jasper and cut steel. Gone are the doubts, and another collector is made, specialising in earrings!

It is impossible even to list the subjects treated in the twenty-three chapters of this little book. It is, as stated in the preface, "more especially for those who like to search in the by-ways where 'picking up' may still be practised, rather than for those who keep to the less thorny path, where the only passport necessary is a well-filled purse."

The publishers are to be congratulated on having so overcome the difficulties of binding as to arrange the illustrations opposite the appropriate text rather than in the back of the book; and the authors are to be congratulated for having given to a bargain-hunting world entertaining chapters on the inexpensive bric-a-brac which awaits the coming of whatsoever one has but the eyes and the initiative to see and collect it.



ENGLISH FURNITURE OF THE CABRIOLE PERIOD. By H. Avray Tipping. Boston: Small, Maynard & Company; 79 pages; 32 plates. Price, \$3.50.

MUCH has been written and more said about the treasures unearthed in Tut-ank-hamen's tomb. We have learned of Egyptian "tinned willie," of stools and fly whisks, of gloves and chariot wheels, and many are the comparisons drawn and the derivations noted. Yet one obvious fact has not been stated, and no conclusions drawn from it—the terminals of chairs and beds are mainly in the form of an animal's leg.

Perhaps this circumstance is of no great significance, but it would seem to be when, on page 15 of *English Furniture of the Cabriole Period*, Mr. Tipping, in speaking of the cabriole leg, says, "Where and when it arose is not known precisely."

There is, in the Museum at Naples, a tripod stand which was found buried in the ashes at Pompeii.\* Its legs, although short, are distinctly of the cabriole type. Again, in Italian furniture of the Renaissance period, are found occasional tables with semi-cabriole legs.†

And if, as Mr. Tipping states, the *pied de biche*, or goat's leg, (the earliest form of the *modern cabriole*) originated in France about 1675, was carried from there to Holland by Daniel Marot in 1685, and from there again to Hampton Court in 1689, when Marot decorated and furnished the palace for William of Orange, where there still exists a set of *pied de biche* chairs worked in petit point—it would seem that the cycle is complete. Here is material for a pretty bit of research, and one that might well be joined to Mr. Tipping's study of the cabriole at its best, *i. e.*, from 1689 to 1760.

*English Furniture of the Cabriole Period* is a concise and well-ordered study of furniture under the reign of Anne and the first two Georges. It is based primarily on the collection formed by Mr. Percival Griffiths, from which, further, the illustrations are taken. The whole cabriole period is characterised by the use of the curved line which has, perhaps, here reached its highest perfection of use. The style depends on few exterior ornaments, and the elaborations which occur toward the end of the period mar rather than heighten its effect of simplicity and dignity.

The book is valuable not only for its excellent illustrations and fine treatment of a specific subject, but also for the sidelights which it throws on the customs and manners of the age following that of Pepys and preceding that of Walpole. Mr. Tipping quotes profusely from contemporary diaries and letters, and—what is perhaps more unusual—in each case, notes his source at the bottom of the page. His work thus offers a happy contribution to the history of an age which has been, perhaps, rather belittled by students of literature and art.

\*Pompeii, August Man, p. 363.

†Italian Furniture, Hunter, plates 59, 67, 68.

## Lectures and Exhibitions

Lectures, 1923-1924

BOSTON, MASS.

Museum of Fine Arts.

*Artistic Anatomy.* Tuesdays and Fridays at 2. Twenty-four lectures, beginning October 5. Fee, \$15. Mr. Philip L. Hale.

*The History of Design.* Thursdays at 3. Thirty lectures, beginning October 11. Fee, \$15. Mr. Henry Hunt Clark.

*Household Furniture.* Eight lectures on successive Tuesdays beginning October 30. Fee \$10. Mrs. Charles Whitmore, formerly of the Worcester Art Museum. The underlying laws of structure and design in furniture will be discussed, and a brief sketch given of selected periods from the fifteenth to the eighteenth centuries.

In order to facilitate the inspection of Museum objects the class will be divided into two sections, one meeting at 11.30 A.M., the other at 2.30 P.M. Applications for admission to the class should be sent to Mrs. Charles Whitmore, 42 Franklin Street, Northampton, Mass., before October 1. As each section is limited to twenty-five persons, early application, stating preferred section, is recommended.

## Important Announcement!

H.M. REID  
TRENTON  
New Jersey

## Antiques at Public Auction

WE will resume our periodical sales of *Antiques at Public Auction on Tuesday, September 25, at 11 A.M.*, and will have for your inspection a display of some unusual pieces gathered during the past three months, comprising:

An old Grandfather Clock, in Curly Maple, made by Hollingshead of Burlington and about 100 years old; Tea Set, pieces of Sheffield Plate on Copper, which have been in storage vault for almost 50 years, and from the collection of a most prominent south Jersey family. Old Solid Silver Knives and Forks, some beautiful pieces of Lustre, a handsome old Secrétaire-Bookcase in mahogany, some very unusual pieces of old Furniture from the estates of two prominent Trenton families, comprising drop-leaf Tables, Bureaus, Sideboards, etc. One piece of special importance is a 36-inch table, Hepplewhite, inlaid, tapered legs and in good condition. Martha Washington Sewing Tables, Colonial and other old Mirrors, with scenic top glasses, Ladder-back Rockers, Mahogany and Walnut Highboys, Chests of Drawers, Windsor Chairs, Candelabra, Sandwich Glass, etc. One Colonial Oval Mirror, about 32 x 36 inches, gold frame; top decorations a spread eagle, with side Candelabra—a wonderful old piece.

## Special

Of important added interest to the above is our gathering together of numerous Oriental Rugs in desirable weaves and makes.

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AN INN famous among the discriminating for its cooking, for its unique setting, and for its old world charm of hospitality. Ten bed-

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About the 1st of October the Inn will be closed for the season. To save the cost of transporting the antiques within its walls they will be sacrificed at cost.

Recent additions to the stock include:—A Cherry Chest-on-chest, original condition; a pine early Stretcher Stand; an Empire Sideboard; an inlaid Hepplewhite Swell Front Bureau; a three-mold Carafe; an enameled Stiegel Tumbler; five perfect Lustre Cups; two Field Beds, one maple, one curly maple; a yellow Dolphin Card Receiver.

### Bound Volumes.

## ANTIQUES

will exchange a copy of Volume III, bound in blue buckram with gold lettering, on receipt of the first six numbers published this year (January to June, inclusive), together with \$2.50.

All returned copies must, however, be entirely unmarked and perfect in every way.

This offer will hold good only until further notice.

*This binding is identical with that used in Volumes I and II. As the supply is limited, subscribers will do well to order their volumes bound immediately.*

There will be much disappointment occasioned by the announced postponement of the sale of the George F. Ives collection. This, however, has been necessitated pending the settlement of various previously unforeseen problems. Further announcement will be made when the exact method of disposing of the collection is finally determined.

\* \* \*

In the meantime preliminary announcement comes of a series of forthcoming sales at the Anderson Galleries for the disposal of the collection of the late William W. Nolen of Cambridge, Mass. *Who's Who* states that Mr. Nolen's collection of American lithographs and of Lincolniana is among the most valuable in existence. But Mr. Nolen was also a collector in other fields. His assemblage of clocks and other household furniture was the envy of New England antiquarians.

\* \* \*

In the case of both the Ives collection and that of Mr. Nolen it is to be observed that they were brought together for the delight and satisfaction of their owners. If there was any thought of subsequent sale it was a remote one. Since both men, before the end of their lives, had achieved a high degree of connoisseurship the interest and high quality of their extensive collections are assured.

\* \* \*

In spite of much uncertainty in financial circles, ANTIQUES will be surprised if, during the coming winter, worthwhile American antiques do not find a ready market at satisfactory figures. The prediction is based not upon hope or guesswork but upon a trait of human nature which has been manifested probably ever since the era of the cave man;—an established social order invariably treasures the memorials of its past.

\* \* \*

Pioneers, those who are engaged in a creative struggle to establish a civilization, have their eyes inevitably fixed on the future. When their task is done and a cultivated society has come into the enjoyment of the fruits of earlier labors, collecting begins. Its extension is measured only by the extension of culture.

\* \* \*

The American nation is still young, its culture is still a young culture. Collecting in the United States is therefore still in its infancy. As the years pass, it will undergo a vast increase, but, at the same time, will become more discriminating.

## SALE of the GEORGE F. IVES Collection POSTPONED

Owing to unforeseen circumstances the sale of the Ives Collection advertised in ANTIQUES for August has been postponed until further notice.

The CITY NATIONAL BANK of DANBURY, Executor



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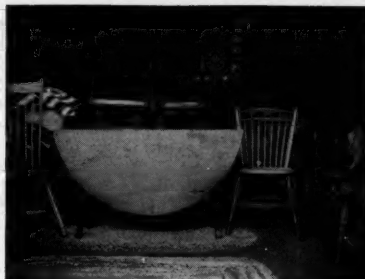
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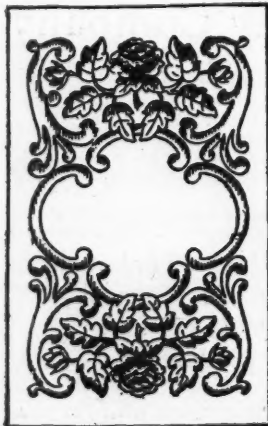
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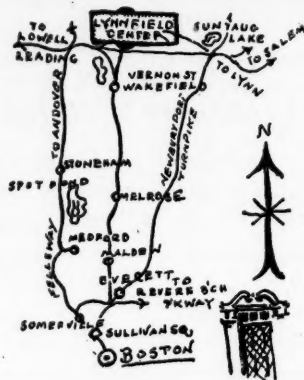
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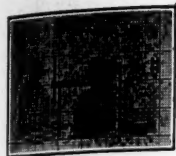
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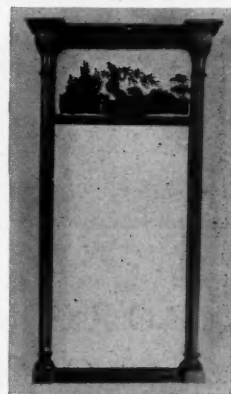
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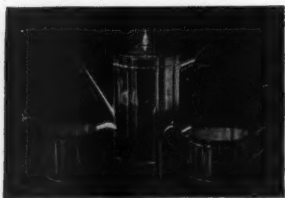
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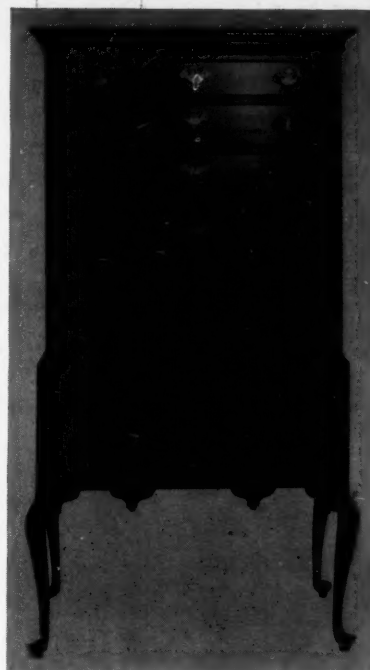
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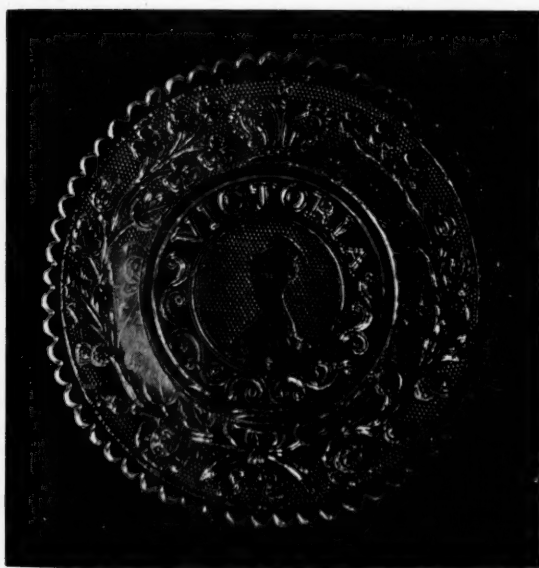
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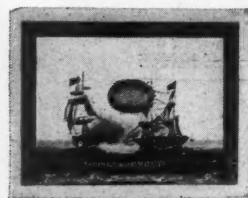
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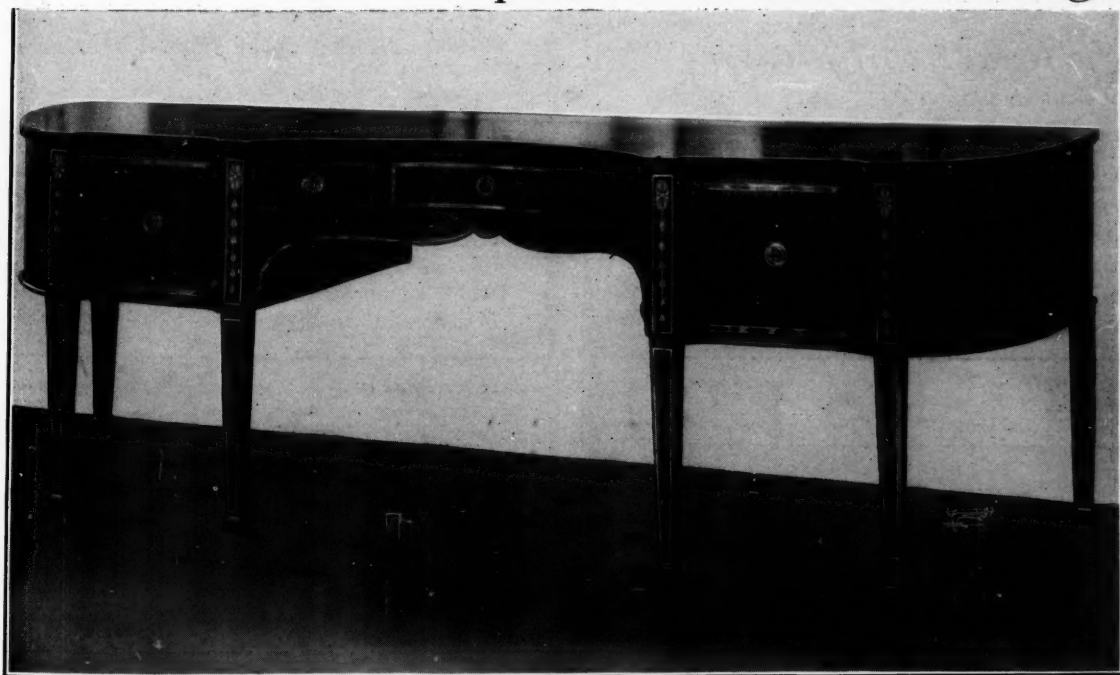
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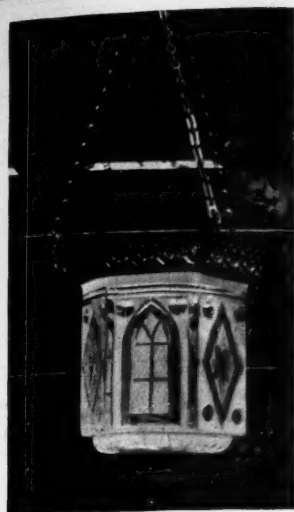
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\*D. A. BERNSTEIN, 205 Westport Ave., Norwalk.

\*A. E. CAROLL, 735 Main St., East Hartford.

\*DAVIS FURNITURE SHOP, Lyme.

\*INGLESIDE, (L. E. Blackmer), North Woodbury.

WARREN F. LEWIS, P.O. Box 114, Marion, Hartford. County General line.

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\*MALLORY'S ANTIQUE SHOP, 1125 Chapel St., New Haven.

\*POMPERAUG ANTIQUE SHOP, Woodbury.

MRS. JOHN S. RATHBONE, 8 Park Place, Mystic. General line.

\*THE SANDPIPER SHOP (Lucy A. Royce), Madison.

\*THE HANDICRAFT SHOP OF OLIVIA, 12 West Putnam Ave., Greenwich.

\*MME. E. TOURISON, 58 Garden St., Hartford.

SAMUEL WOLF, 723 State Street, New Haven, General line.

\*WOODMONT INN, AND ANTIQUE SHOP, Woodmont.

### ILLINOIS

\*LAWRENCE HYAMS & CO., 643-645 South Wabash Ave., Chicago.

### MAINE

\*CLARENCE H. ALLEN, 338 Cumberland Ave., Portland.

\*COBB & DAVIS, Rockland.

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MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street, Brunswick. General line.

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\*EDWARD KNODLE, 161 Summit Ave., Hagerstown.

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\*THE JOHN ALDEN ANTIQUE SHOP, Plymouth.

\*ANDERSON & RUFLE, 30 Boylston St., Cambridge—Repairers and general line.

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\*BLUE HEN ANTIQUE SHOP, Harrison St., Lowell.

\*BOSTON ANTIQUE SHOP, 59 Beacon St., Boston.

\*BROOKS REED GALLERY, INC., 19 Arlington St., Boston.

\*R. W. BURNHAM, Ipswich—Antique rugs, repairer of rugs.

\*CARESWELL COTTAGE, Marshfield.

MRS. CLARK'S SHOP, Eighth St., New Bedford—General line.

COLONIAL ANTIQUE ORIENTAL COMPANY, 151 Charles Street, Boston. General line.

EMMA A. CUMMINGS, Washington St., Hanson—General line.

\*LEON DAVID, 147 Charles St., Boston Hooked rugs.

A. L. DEAN COMPANY, 60 Harrison Avenue, Taunton. General line.

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\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

EMMA G. FITTS, 59 Winter St., Orange. On the Mohawk Trail. General line.

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ESTHER STEVENS FRASER, 64 Dunster St., Cambridge, specialist in repair of stenciled and painted furniture.

\*GEORGE C. GEBELEIN, 79 Chestnut St., Boston—Antique jewelry and silver.

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\*CLIFTON W. GREENE, 545 Concord St., Framingham.

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\*WILBUR H. HAGGETT, 6 North St., Salem.

\*E. C. HALL, 145 Longmeadow Street, Longmeadow.

\*HARLOW & HOWLAND, 282 Dartmouth Street, Boston.

\*KINGSTON ANTIQUE HOUSE, Kingston.

\*DANIEL F. MAGNER, Fountain Sq., Hingham.

\*JORDAN MARSH CO., Washington St., Boston.

\*HELEN M. MERRILL, 1124 Longmeadow Street, Longmeadow.

\*JOEL KOOPMAN, INC., 18 Beacon St., Boston.

\*KATHERINE N. LORING, Ye Old Halle, Wayland.

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\*MARBLEHEAD ANTIQUE EXCHANGE, Front and State Sts., Marblehead.

\*WM K. McKAY CO., 7 Bosworth St., Boston—Auctioneers and Appraisers.

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\*WALLACE NUTTING, Framingham Center, Books on Antiques.

\*OLD CURIOSITY SHOP, 30 Sandwich Street, Plymouth.

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LOUISE R. READER, 417 Westford St., Lowell—General line.

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\*A. STOWELL & CO., 24 Winter St., Boston—Jewellers and repairers of jewelry.

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\*SAMUEL TEMPLE, Lynnfield Centre.

\*THE VILLAGE GREEN SHOP, 59 South Main St., Ipswich.

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\*S. ELIZABETH YORK, Marion Rd., Mattapoisett.

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FULLER HOMESTEAD, Hancock. General line.

HAWTHORN & HAMMOND, opposite stone church, West Concord. General line.

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J. F. SAVAGE, Raymond—General line.

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\*E. A. WIGGIN, 350 State St., Portsmouth.

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\*COLONIAL FURNITURE STORE, 311 Eddy St., Ithaca.

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\*EDITH RAND, 161 West 72nd St., New York.

\*G. W. RICHARDSON & SON, Richardson Sq., Auburn.

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\*THE COLONY SHOPS, 397 Madison Ave., N. Y.



\*S. P. SKINNER, 342 Madison Ave., New York.  
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 \*A. WILLIAMS, 62 Ossining Rd., Pleasantville.  
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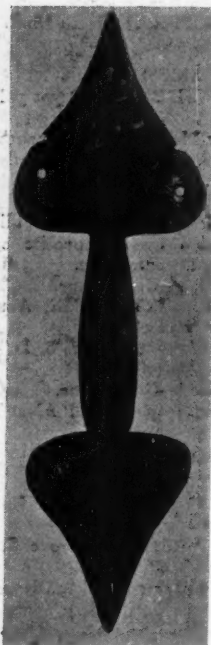
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*Dutch type (black)*  
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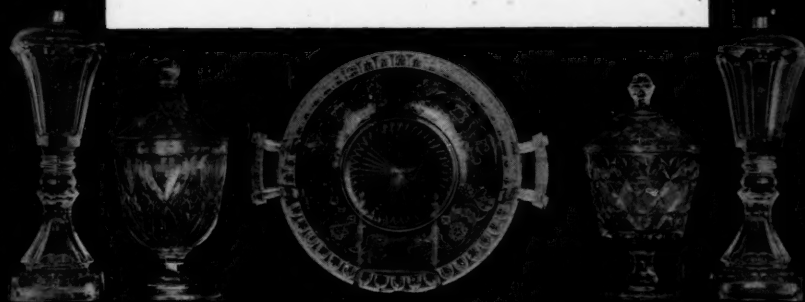
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